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MACHINE
Knitting
MONTHLY

November 2004 Issue 82 £2.75

Two classic designs from Nina Miklin

Knit this stunning sweater & keep warm in style with her Wrap - inside on page 15!

Warm hands for Winter

Luxury cashmere glove pattern

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Hints & tips
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Terry Mason is back with a bit of history and a fresh look at cotton

Dear Readers...
You may remember I mentioned last month that family pressures would prevent me from attending the show at the NEC this year. However, following the sad news that MK News is to cease publication, I felt I had to change my plans and fly the flag for the craft at the exhibition,. I'm especially sad about MK News, because I started the title at the beginning of the eighties.

In 1981, together with publisher Charles Paterson and five other colleagues working on a very successful Pins & Needles, we left and started Fashioncraft magazine. Machine Knitting was becoming increasingly popular and in August 1982, I persuaded Charles to let me start Machine Knitting News as a supplement inside Fashioncraft. Although we flourished for two more years, Charles was unable to keep the magazine going and after the creditor's meeting, there was a scramble from the starting blocks as the late Ted Bedford and the late Gerry Fox raced to turn MK News into a publication in its own right. Both recognised the potential and although Ted got there first with a tabloid-style 8-page news sheet, Gerry went the full distance and turned it into a colour magazine. I joined Gerry and the late Bob Hancock in April 1984 when Litharne took over MK News.

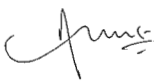
Although I left Litharne to start Machine Knitting Monthly in 1986, MK News has always remained a good magazine. It has had a few rocky rides in the recent past, as it moved from one publishing house to another, but I was very pleased when it settled with the present publisher. Even though the 'glory days' are behind us, I felt we still had two good titles for machine knitters – MK News as a pattern book and Machine Knitting Monthly as a good read. Looking back on it, I suppose the writing has probably been on the wall for a while. Some of those readers moaning about our patterns obviously have needed us to be more than a 'good read' each month.

As machine knitters, news from designers and spinners, machine manufacturers plus shops and exhibition organisers need to be brought to your attention. So that's exactly what Machine Knitting Monthly has to bring you consistently, to keep the craft alive. I'm confident I can do it as long as I have support from the trade, plus your help. One by one, we've all seen machine knitting magazines close from insufficient support. Please place a regular order with your newsagent or take out a subscription to help me keep this magazine going. Above all, please support the advertisers in the magazine so that our combined efforts can keep the industry as buoyant as possible.

In case you need to be reassured about my commitment to machine knitting, I knitted my first garment on an old Knitmaster in 1957. I went on to study knitting and gained a first class honours degree in machine knitting at Leicester in the 60s. Straight from college I was asked to join Knitmaster and was one of Sim and Rowley Groom's protégé designers. We started the ball rolling with the complete modernisation of machine knitting in this country and a total revamp of Modern Knitting magazine in the early 70s. Next came lots of 'rag trade' experience in machine knitting, when angora mini dresses became all the rage and we whizzed them out by the hundred on Brother standard gauge machines in the heat of a Maltese summer! I then settled down to some serious domestic hand and machine knitwear design, working with almost all of the hand knitting spinners, national magazines and book publishers.

The evolution of domestic machine knitting has been a continuous growth and change over many decades, not just a sales fluctuation over a few years. In any business, there will always be individuals and companies dipping their toes in the water and trying to make a 'fast buck' and it's inevitable that some companies will come and go. We managed to machine knit all those years ago with relatively few basic models and balled, hand-knitting yarn. Craftsmen need tools and raw materials to process and machine knitters still have a superb selection of equipment and yarns to practice their craft. We still have lots of information and attachments freely available to enable us to make patterns. So I don't see the role of Machine Knitting Monthly to be simply a pattern book. I feel that it's my job:-
To pass on information
Perhaps develop new ways of getting people to products, such as through offers and Trading Post
Show knitters how they can use their machines and develop their skills

I firmly believe that all companies presently in business have to work together to let knitters know what's still available to make their craft as enjoyable as possible. What better means do we have to do this than through the dedicated pages of an independent machine knitting magazine? As you can see, most of my life has been in machine knitting and I love putting the magazine together each month. I hope to carry on doing so for the foreseeable future – and with your help, I can.



COMING NEXT MONTH...

November 11th

NEXT ISSUE ON SALE DATE

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Look at Life

A mixed bag

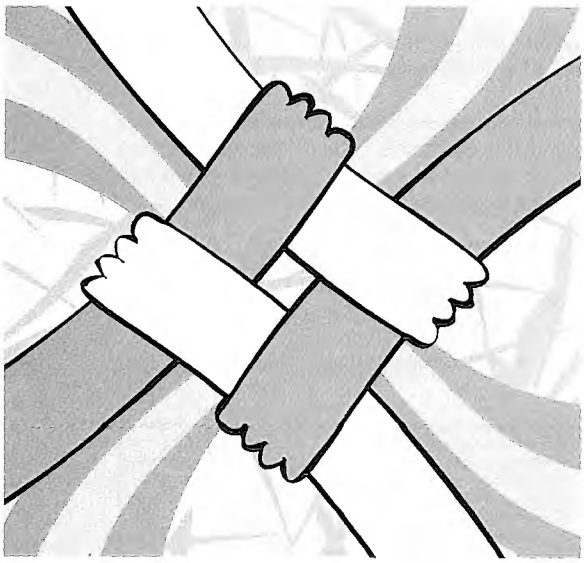
Following on from a letter we've received from **Frank Dineen,** President of the Guild of Machine Knitters, we've a slightly different look to **Joan Lafferty's** page this month so let's start the ball rolling with his letter.

Dear Anne...

Some weeks ago Heidi Cleary approached the Guild. Heidi is involved in teaching machine knitting at the Mind Day Centre at Worthing, run by Worthing Mind. Could we provide machines, tables, yarn and so on? Not only could we, we were absolutely delighted to be asked, since we firmly believe that all hand crafts, and ours in particular, can be of great therapeutic value. We have so far provided five machines, three ribbers, tables, yarn and accessories and we stand by to provide more as and when required. The Guild is committed to working closely with Mind to ensure the success of this venture and others of a like nature. We know that you and your readers will wish the project well.

Best wishes
Frank Dineen
President, Guild of Machine Knitters

Some of you may know that Joan is the Guild's Regional Officer for Cornwall. Over the years, she's worked very closely with physically handicapped people, although not all the contact has involved knitting. She wrote about her involvement for the magazine over ten years ago. Much of it is still of relevance so we thought we'd return to her thoughts on this subject.



CAN WE HAVE A GO?

A few years ago I was beavering away at the Adult Education Open Day, demonstrating the knitting machine to anyone who was interested, when a lady approached me. She had booked the school hall during the August holidays for a group of Spina Bifida youngsters to try their hands at various handicrafts. Would I bring my machine and let them have a go? Of course I would. I took along a standard gauge machine and a chunky one, because sometimes the bigger tools are easier to manage for handicapped folk.

I had overlooked two things. These girls were certainly in wheelchairs, but from the waist up they were quite fit and, because of their adroitness in handling a wheelchair, they were very strong in the hands and arms. The other thing I overlooked was that they were youngsters in their teens and their span of interest was as short as any of their peers. They wanted nothing of the chunky machine, but thought they might like to knit themselves a jumper on the standard gauge model. I had to think quickly, because we all know that a jumper cannot be knitted in a morning. Having said that, I can sometimes do just this - but I'm not a beginner!

I came up with the bobble hats that I teach students new to the knitting machine. The style I use has stripes or a Fair Isle pattern on the brim and is just one straight piece that's very easy to knit. Once again I found a comparison with the able-bodied teenage girls. They were quite happy to do the knitting, but wanted mum - in this case me - to do the sewing up! So I spent my lunch hour eating a sandwich with one hand and sewing up four or five hats with the other, if you follow me.

One of their little tricks that did not compare with the able-bodied girls was their ability to scoot away in the wheelchair if something on the opposite side of the room took their interest. They really did have a turn of speed. I suggested to several of the girls who seemed particularly interested that they might like to have a knitting machine at home. I could have arranged one to hire, or I might have found a suitable second-hand one to buy. However, only one girl was keen enough to take my 'phone number and her mother never got in touch. Possibly money was scarce, I shall never know.

THE LEARNING CURVE

Another time I had a call from a tutor at a centre for mentally handicapped young adults. Could I go and teach her to use a machine? I went along, to find the machine was a very old Knitmaster, like the very first one I ever had. The yarn has to be laid across by hand and it's necessary to be sure that the latches are open on every row. We decided that this was a task that would be beyond the students in her charge and indeed, the tutor herself made very little headway. Her young folk kept coming up, at best looking at what we were doing and at worst trying to take a hand. I have never before, or since, sat knitting and had a wet kiss planted on my cheek as I worked!

> *One of their little tricks was their ability to scoot away in the wheelchair if something on the opposite side of the room took their interest - they really did have a turn of speed!*

HELPING OTHERS

Then there was a lady who joined my evening classes who was a helper at a private residential home for the elderly. (I think she was a volunteer.) A blind lady had been given an old machine and my student wanted to learn so that she could teach the blind lady. In vain I volunteered to go to the home and teach her myself. I don't know why she wouldn't let me do this - perhaps I didn't make it clear that I would do it for free! After about four lessons she vanished and I never heard any more of these ladies again.

I had another lady join my class so that she could teach her mother who had suffered a stroke and had little or no use in her left hand. She had been a keen hand knitter, so her husband and daughter bought the machine thinking she might continue her former interest. However, they overlooked the fact that after a stroke, some people lose interest in certain things or feel they cannot cope. The young lass wasn't managing very well with her mother – but we all know it's never easy to teach your own mother to do things! Finally, the young

lady and her father asked if I would go to their home to see if I could teach mother myself – a much better way of doing things!

After several visits, it was clear she was not going to be able to manage alone. I suggested that the daughter or the husband should work beside us, since one thing she was finding difficult was to thread up and hold the yarn against the pull of the spring while she tied the end to the clamp. They would have none of it, the doctor had said she must be encouraged to do things for herself and they were determined to carry out his instructions to the letter. From my previous experiences I could have told them that a little help is the best way to encourage anyone, but I was only a knitting tutor, not a psychologist! Finally, when I had the lady alone I said to her, "I don't think you are going to master this, are you?".

"I'm so glad you said that", she told me, "they will believe you, but they won't take it from me."

A DIFFERENCE OF OPINION

The next is a similar, particularly tragic story. This very bright young lady (then aged about 17) saw her young sister about to be hit by a car. She pushed the youngster out of the way, but took the brunt of the accident herself. Physically she recovered, but mentally she was left with the age of about a six year old. Again, she had difficulty remembering the sequence of events in using the machine. I asked her mother to come to class as well, so that she could help her from week to week at home. I'm sure that with someone beside her this lass could have used the machine, but her memory span was very short. The mother refused to come to the class and I later found that she had tried to get her daughter to do typing and other handicraft courses at the school.

Several weeks after typing the notes for this article, I started a new term at school. By coincidence I have a lady who has had a stroke and has lost the use of her left arm. (She has given me permission to mention her.) This lady had her stroke six years ago, so has come to terms with her disability. She has managed to thread up and knit some samples and although she's unlikely to rival Kaffe Fassett in design, she's going to be one of my successes. She had the idea of tying the end of yarn to her left hand, to anchor it while she does something with her right and she's such a cheery soul, it's a pleasure to have her in the class.

Finally, while talking of knitting for disabled folks, I must mention the electric wool winder. Originally manufactured by PDB, it continues to be sold by B Hague & Co and is a boon to all of us, whether we have full use of our hands or not. The pattern holder is equally useful and prices are available in Trading Post if you turn to page 44.

Mind

Mind works throughout England and Wales for a better life for everyone with experience of mental distress. It offers mental health services through a network of local Mind associations including drop-in centres; counselling; advocacy; and employment schemes.

Mind Day Centre
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BUSY BEE

Joan has been busy knitting this month and we'll be featuring the goodies in future issues. In the meantime, she's turned her attention to writing in a slightly different way. Are you intrigued?

J – Anne, I should like to reply to Pearl Payne's comments in the October issue, but my letter might (a) be too long and (b) not the sort of material you like for a knitting magazine.
A – How could I refuse, Joan? Of course I'm happy to include your letter and it will give us all food for thought.

Dear Anne
I enjoyed Pearl Payne's definitions in the October magazine. She might have added:
Machine knitting is grounds for divorce when husbands read 'double bed techniques' in the programme for knitting classes.

I would like to answer her comment that it is possible to weave 'in the round'. Another reader told me this, but it is somewhat out of context in the article I wrote ages ago, about the History of Knitting. I read this up in a book, but have forgotten the author. He mentioned that the Bible says that at the Crucifixion the soldiers divided Jesus's garments, but the robe was without seam, woven from the top so they cast lots for it.

I had a loom in the 1950s and that certainly would not 'weave in the round'. While I accept that it is possible to do this nowadays, I rather doubt that it was possible 2,000 years ago! In any case, since they 'rent' (my dictionary says 'to tear') the other garments, why stop at the robe? Surely, because it was knitted and we all know what happens if we try to 'rend' our knitted garments, don't we. My source of information says that "knitting appeared to develop from about 300 to 200 BC", so it's not exactly new is it? ■

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News Line

Monthly update

A new product? Your latest venture? Plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it and our address details are on page 3.

HAVE A FAIR TRADE CHRISTMAS WITH TRAIDCRAFT

You can enjoy the skills of talented craftspeople around the world, while helping them and their families to enjoy a better future, by choosing gifts and accessories from the new fair trade catalogue.

Whether you are looking for traditional embroidery and beadwork, handmade paper or hand-knitted fashions made with the fine hair of Peruvian alpacas, this latest range has something to suit everyone. Don't miss some of the more unusual additions such the beautifully embroidered greetings cards from Bangladesh, which also include hand-appliqué work and sequins. Buying handcrafted cards like these helps to sustain culturally important craft traditions and provides men and women with financial independence.

Know someone keen on sewing? Then make sure you wrap up their gifts in a loop stitch bottle bag or gift bag. Each handmade paper bag is beautifully decorated with a looped thread design and comes with a matching gift tag and tissue paper. Theo the fair trade teddy makes a welcome return, this time dressed in a Peruvian poncho and hat. Enthusiasts can also buy Theo's beautiful hand-knitted alpaca suit, complete with its own wooden coat hanger. Each teddy sold means fair wages and a better standard of living for craftspeople in Peru's Andean hills. Other hand-knitted items from Peru are cosy bed socks, a fine Alpaca cowl neck top and a natural organic cotton sweater. When you buy from the Traidcraft catalogue you know that you are making a difference to the lives of producers and their families. To order a copy, simply telephone 0870-443 1016 and for those with the facility, Traidcraft products are also available online at **www.traidcraft.co.uk.**

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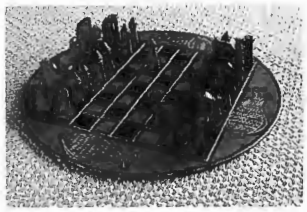

WORKSHOP FOR SCOTTISH MACHINE KNITTERS

This month's news from North of the Border is that the Scottish Machine Knitters are to hold a workshop from 10.00 am on **Saturday 6th November 2004** at the Mayfield Centre, Stirling. Tickets are priced at £6.50 for members and £9.50 for non-members and are available from the committee or from local area representatives. Some tickets will also be on sale at the door on the day.

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Nailsea Knitting Day

If you've not yet ordered your ticket for Diane Bennett's Nailsea Knitting Day in Nailsea on **Saturday 23rd October,** please contact Diane very quickly. You'll need to check whether they are still available or if they have all been sold. You can ring her on 01275-810067 or send an e-mail to **diane@dbknit.co.uk.** Tickets are £5 each and can be ordered for collection at the door, subject to availability. They do need to be ordered in advance - you can't turn up on the day and buy a ticket on the door.

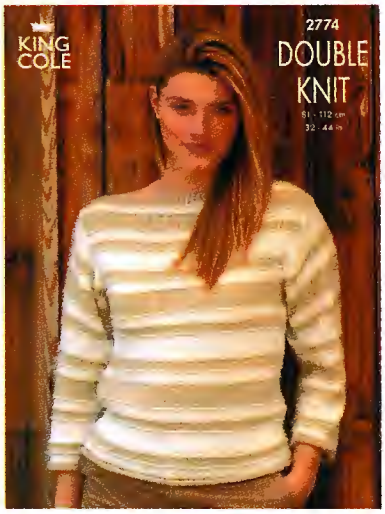
The day is in the Methodist Church Hall, Silver Street, Nailsea and starts at 10.00 am. There will be three talks, two by Diane and one by Anne Reid of Undy Yarncrafts. Wear or bring your knitwear for the lunchtime fashion and enjoy a day out with other knitters. Diane is Editor of DesignaKnit Link, the newsletter for all DAK owners and here are her address details:

Diane Bennett, 9 Huntley Grove
Nailsea, BRISTOL BS48 2UQ Tel:- 01275-810067
E-mail:- diane@dbknit.co.uk Website:- www.dbknit.co.uk

NEWS FROM KING COLE

There are four super new hand knit designs from King Cole – and we've actually bagged them all to convert into machine knitting!

Leaflet 2775 is a great value for money Poncho pattern with two styles and separate instructions for Magnum Multi Chunky and for Fashion Aran. **Leaflets 2773 & 2774** again follow the 'value for money theme'. Each leaflet shows two different designs for easy to knit yet extremely fashionable and desirable women's wear. Leaflet 2773 includes two versions of a striped cardigan with either a 'V' or round neckline and fashionable set-in sleeves. Leaflet 2774 has a slash neckline or roll neck and can be knitted in one colour or with stripes. The edges can be knitted with conventional ribs or rolled back and double knit is used throughout.



Finally, **Leaflet 2776** is a superb collection of fashion accessories using Magnum Multi Chunky, Magnum Chunky, Luxury Mohair, Fashion Aran and Double Knit qualities. There are six different hats and scarves in up-to-the minute styles. In chunky yarn, you can hand knit them in next to no time – and they'll be even faster when we've converted them for machine knitting! For more information about King Cole yarns and leaflets, contact:

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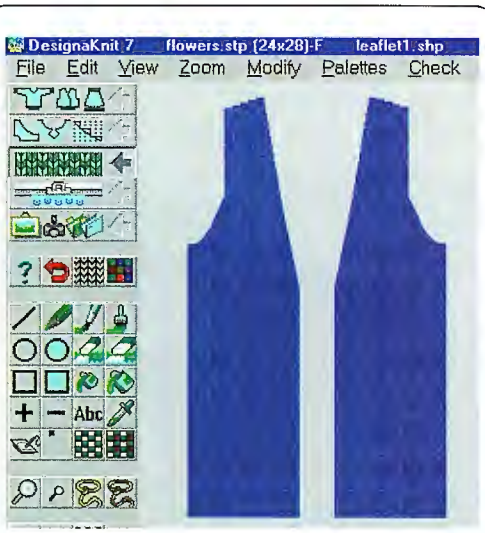

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DesignaKnit Standard - £209

Also available for sewing patterns – Fittingly Sew

Spot On

An original **Phyllis Moran** design

Why not knit a top and skirt in Fine French Crêpe to turn this jacket into a stunning outfit?

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48] in.

Actual size 87 [92, 97, 102, 107, 111, 115, 120, 125] cm, 34½ [36¼, 38¼, 40¼, 42¼, 43¾, 45½, 47¼, 49¼] in.

Length to shoulder excluding hem 61.75 [61.75, 63.25, 63.25, 64.25, 64.25, 66.75, 66.75, 66.75] cm, 24½ [24½, 25, 25, 25½, 25½, 26½, 26½, 26½] in.

Sleeve seam excluding hem 31 [31, 32.75, 32.75, 32.75, 31, 31, 31, 31] cm, 12¼ [12¼, 13, 13, 13, 12¼, 12¼, 12¼, 12¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches on each bed and 112 rows to 10 cm, 4 in measured over Jacquard pattern using Tech 180 and 2 ends of yarn together (stitch size approximately 4.5/4.5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Before knitting prepare any reader sheets needed from the chart provided.

b) One cone of each yarn would be sufficient, but you will need to wind off half of each cone so that you can run them double. Another small ball of MC is required, as the band is knitted three fold.

c) I have knitted a long tension swatch, trying out different colour combinations, all of which look nice, but my final decision was made by first choosing the colour of the top and skirt, which I would wear under the jacket.

d) You could change the look of the jacket by using a different pattern design. As long as you use the same yarns and technique, it should knit the same.

Knitting Instructions

BACK

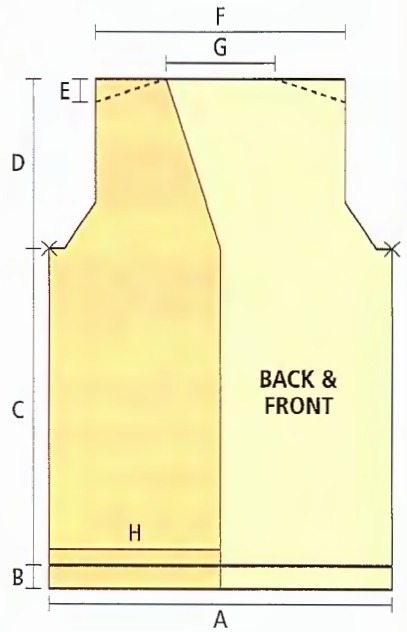
Handle down. Orange strippers. Set up 124 [132, 138, 146, 152, 158, 164, 170, 178] Ns on each bed at centre of machine in WP for full needle rib.

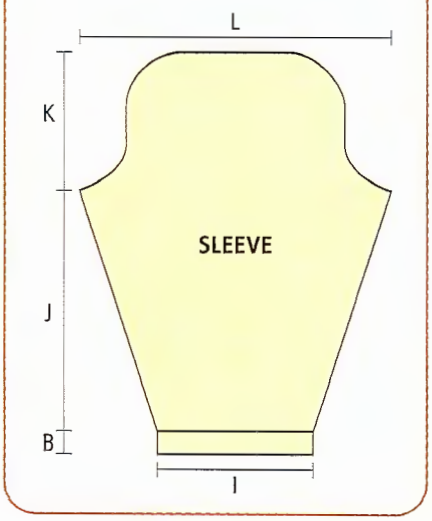
* Set lock on N/N and stitch size to 2/2. Using 2 ends of C, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Change to black strippers. Set stitch size to 4/4, K 8 rows. Change to orange strippers. Set lock on N/N and set stitch size to 4.5 / 4.5, K 1 row *.

Read in pattern card and set up as the console directs, knitting with the Mayfair as MC and Fine Crêpe as C. Set RC at 000. Set stitch size to 4.5 / 4.5. K until RC shows 472 [472, 486, 486, 462, 462, 486, 486, 486].

Diagrams

A = 44 [47, 49, 52, 54, 56, 58.5, 60.5, 63.5] cm
B = 3 cm
C = 42 [42, 43.25, 43.25, 41.25, 41.25, 43.25, 43.25, 43.25] cm
D = 22.25 [22.25, 23.5, 23.5, 25.5, 25.5, 26, 26, 26] cm
E = 2.5 cm
F = 34 [35, 35.5, 36, 37, 37, 39, 39, 39] cm
G = 13.5 [15, 15, 15, 15, 17, 19, 19, 19] cm
H = 22 [23.5, 24.5, 26, 27, 28, 29.25, 30.25, 31.75] cm
I = 20.5 [20.5, 22, 22, 23.5, 23.5, 25, 25, 25] cm
J = 31 [31, 32.75, 32.75, 32.75, 31, 31, 31, 31] cm
K = 18.25 [18.25, 19.5, 19.5, 19.5, 20.75, 20.75, 22, 22] cm
L = 39 [39, 40.5, 40.5, 40.5, 42, 42, 44, 44] cm





General Information

PATTERN RATING
** Fairly easy for knitters with some experience. However, we suggest that you read through the pattern carefully before starting to knit.

MACHINES
This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS
Hush Knit Mayfair (using two ends of yarn together throughout, except for front band).
1 [1, 1, 1, 1, 1, 1, 1, 1] x 500 g cone in Main Colour (MC).
Hush Knit Fine Crêpe (using two ends of yarn together).
1 [1, 1, 1, 1, 1, 1, 1, 1] x 500 g cone in Contrast Colour (C).
5 buttons.
Pair shoulder pads.

GARMENT WEIGHT
Finished garment in fifth size weighs 640 g (390 g in MC and 250 g in C).

• Photography Matt Smith • Stylist Sally-Ann Carroll

SHAPE ARMHOLES
1ST, 2ND, 3RD & 4TH SIZES
Place a marker at each end.
5TH, 6TH, 7TH, 8TH & 9TH SIZES
Cast off [2, 4, 4, 6, 8] sts on each bed at beg of next 2 rows, K 2 rows.
ALL SIZES
Dec 1 st on each bed at each end on next row and every foll 4th row until 96 [98, 100, 102, 104, 104, 110, 110, 110] sts rem on each bed. K until RC shows 720 [720, 748, 748, 748, 748, 776, 776, 776]. Place a marker at each side of centre 38 [42, 42, 42, 42, 48, 54, 54, 54] sts on front bed. Cast off.

POCKET LINERS (KNIT 2)
Handle down. Orange strippers. Set up 41 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2.5 / 2.5. Using 2 ends of MC, K 1 row. Set lock on CX/CX and stitch size to 3.5 / 3.5, K 2 rows. Change to black strippers. Set stitch size to 5/5, K 101 rows. Set lock on GX/N. Using WY, K 2 rows. Set lock on N/GX, K 2 rows. Set lock on N/N, K 4 rows. Strip off the machine, leaving about a metre/yard of MC attached before breaking off, as this will be used to cast off and on again, when joining in the pocket.

POCKET TOPS (KNIT 2)
Handle down. Orange strippers. Set up 41 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 2 ends of C, K 1 row. Set lock on CX/CX and stitch size to 3.5 / 3.5, K 2 rows. Change to black strippers. Set stitch size to 4.5 / 4.5, K 24 rows. Transfer stitches to the back bed. Set lock on N/GX and stitch size to 5, K 1 row. Using WY, K a few rows and then strip off the machine. Lightly steam join between C and WY to set the stitches.

RIGHT FRONT
Handle down. Orange strippers. Set up 62 [66, 69, 73, 76, 79, 82, 85, 89] Ns on each bed in WP for full needle rib. Work as for Back from * to *.
Follow set up on console for main stitch pattern, knitting with the Mayfair as MC and Fine Crêpe as C. Set RC at 000. Set stitch size to 4.5 / 4.5. K until RC shows 192.
PLACE POCKET
Counting from the left edge, transfer 41 sts from the back bed to the front bed, then open the beds.

10 ►

Spot On

◄ 9 Take the Pocket Liner and undo the last 4 rows of WY, then cut off any long bits that might get in the way. Put the Pocket Liner between the beds and pick up the sts on to the empty back bed Ns of the side nearest to you. It's actually the smooth side and although this may seem odd to you, this is going to be the front edge. Now close the beds and hold the knitting as you do so, to stop the stitches falling off.

Take care not to upset the pusher arrangement under the main body of the garment. (You may wish to make a note of this, before you start, in case you do but note that those under the pocket do not matter.)

Transfer the 41 pocket sts to the back bed so there are now 3 stitches on each N. Now open the beds again. Place the Pocket Top, with the P row facing away from you, against the knitting and put these stitches on to the back bed. There are now 4 stitches on each N, so be careful not to let them spring off. Using the spare length of MC on the Pocket Liner, cast off these stitches. Now pick up the stitches of the other half of the Pocket Liner on to the back bed. Close the beds.

TO FINISH THE POCKET

Pick up the thread of yarn between each st on the back bed and put on to the front bed Ns to form a zigzag. This would be too tight to knit now, so pick up the rest of the yarn used to cast off the pocket and knit through the loops on the front bed by hand to make proper stitches. Tuck all loose ends between the beds out of the way.

Check that the back pushers are neatly 1x1 and that the main ones on the front are in correct pattern order, then put the 41 sts under the pocket up into knitting position. Carry on knitting, the console will put the pushers in the correct pattern after the first row.

K until RC shows 472 [472, 486, 486, 462, 462, 486, 486, 486].

SHAPE ARMHOLE & FRONT EDGE

Place a marker at right edge. Dec 1 st on each bed at right edge on next row and every foll 8th row and, at the same time, shape armhole.

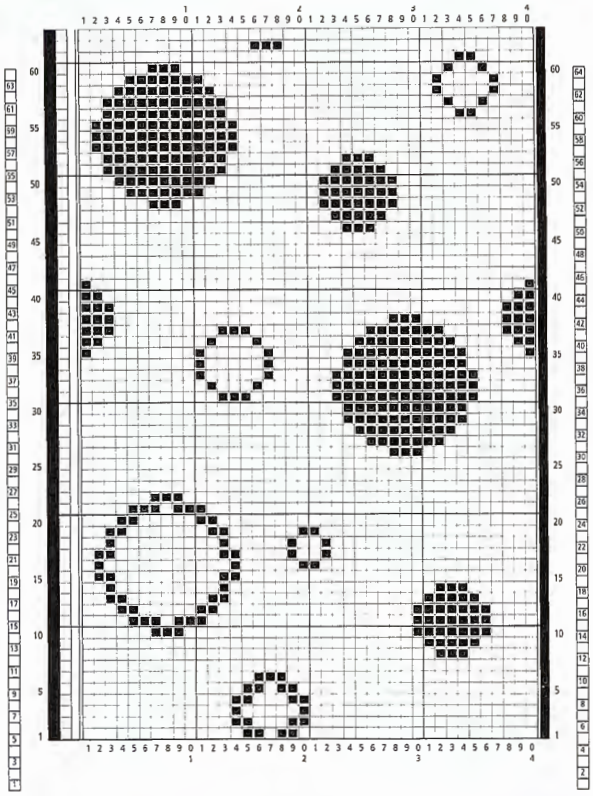
1ST, 2ND, 3RD & 4TH SIZES

Place a marker at left edge.

5TH, 6TH, 7TH, 8TH & 9TH SIZES

K 1 row for Right Front only.

Chart



Cast off [2, 4, 4, 6, 8] sts on each bed at beg of next row, K 2 rows (K 1 row extra for Left Front).

ALL SIZES

Dec 1 st on each bed at left edge on next row and every foll 4th row until 41 [40, 40, 40, 40, 40, 43, 42, 41] sts rem on each bed. Cont to dec at front edge only on every 8th row from previous dec until 39 [38, 39, 39, 39, 39, 38, 38, 38] sts rem on each bed, then on every foll 16th row until 29 [28, 29, 30, 31, 28, 28, 28, 28] sts rem on each bed. K until RC shows 720 [720, 748, 748, 748, 748, 776, 776, 776]. Cast off.

LEFT FRONT

Work as for Right Front reversing shaping by reading right for left and left for right and noting alteration in number of rows worked.

SLEEVES

Handle down. Orange strippers. Set up 58 [58, 62, 62, 66, 66, 70, 70, 70] Ns on each bed at centre of machine in WP for full needle rib.

Work as for Back from * to *.

Follow set up on console for main stitch pattern, knitting with the Mayfair as MC and Fine Crêpe as C. Set RC at 000. Set stitch size to 4.5 / 4.5. Shape sides by inc 1 st on each bed at each end on every 12th row until there are 110 [110, 114, 114, 114, 118, 118, 124, 124] sts on each bed. K until RC shows 348 [348, 368, 368, 368, 348, 348, 348, 348].

SHAPE TOP

Set RC at 000.

1ST, 2ND, 3RD & 4TH SIZES

Place a marker at each end.

5TH, 6TH, 7TH, 8TH & 9TH SIZES

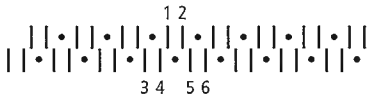
Cast off [2, 4, 4, 6, 8] sts on each bed at beg of next 2 rows, K 2 rows.

ALL SIZES

Dec 1 st on each bed at each end on next row and every foll 4th [4th, 4th, 4th, 6th, 6th, 6th, 6th, 6th] row until 82 [76, 76, 70, 80, 78, 78, 80, 74] sts rem on each bed. K until RC shows 106 [118, 132, 144, 124, 142, 142, 152, 164].

Dec 1 st on each bed at each end on next row and every foll 4th row until 44 sts rem on each bed. K 3 rows. RC shows 182 [182, 196, 196, 196, 210, 210, 224, 224].

Dec 1 st on each bed at each end on next row and every foll alt row until 20 sts rem on each bed. K 1 row. RC shows 206 [206, 220, 220, 220, 234, 234, 248, 248]. Cast off.



BUTTONHOLES

With the Ns set up as shown in Fig. 1, transfer st 4 to N 1, knit one st through the other and put back on N 4. Transfer st 5 on to N 2, knit through, then back on to N 5. Now put st 3 on to N 4 and st 6 on to N 5, knit through. Put st 4 back on to N 3 and st 5 back on to N 6. (This may seem long winded, but if you did 1 to 4, then 4 to 3 and 2 to 5 then 5 to 6. The sts would keep getting tighter, because you would always be knitting the same st through.)

Put Ns 1, 2, 4 and 5 into WP. K 1 row. Take off the loop on N 1, twist it round and put it back on. This will make sure that proper sts are made on the back bed. Cont knitting to the next buttonhole. The buttonhole made this way is about the right size on most adult cardigans.

FRONT BAND

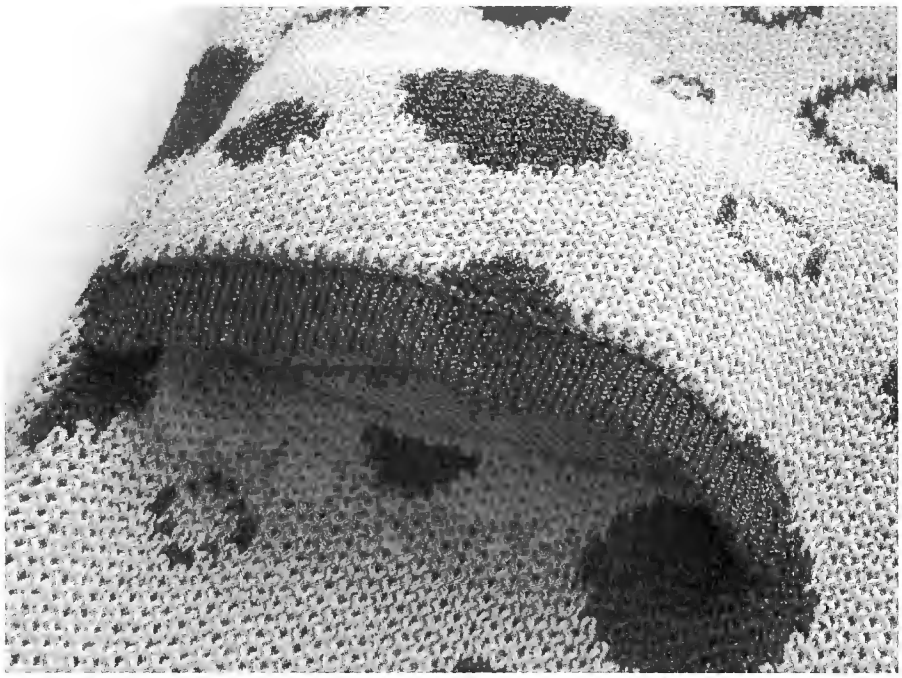
Handle down. Orange strippers. Set up 23 Ns on each bed in WP. Arrange for a 2x1 rib. Rack one full turn anti-clockwise. Set lock on N/N and stitch size to 2/2. Using 3 ends of MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn clockwise. Set lock on N/N and stitch size to 3.5 / 3.5, K 9 rows. Set RC at 000.

* Make a buttonhole. K 44 rows *.

Rep from * to * 3 times more. Make another buttonhole. RC shows 176. K until RC shows 850. Release from machine (there is no need to use WY, as the band is long enough to unravel to finished length.

PRESSING

First of all finish the pockets, sew the pocket tops into place with a backstitch along each short edge, then lightly steam the whole piece to lay flat. With wrong side facing, block knitting by pinning out all pieces to measurements given. Lightly steam all pieces, do not touch with the iron. It is best to put a binding wire through the hems before steaming, as this will keep them straight and also allow you to pull it in a little if it looks flared. Allow to dry in shape before removing pins.

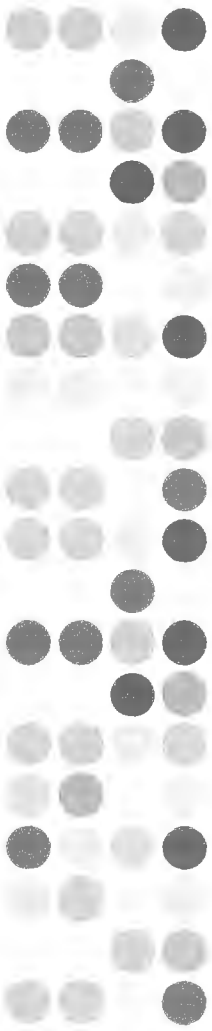


MAKING UP

Place a marker 2.5 cm, 1 inch down on the armhole side and pin a straight line from there to the neck edge, backstitch on this line to shape the shoulders. Open the seam and lightly steam flat. Ease sleeves into the armholes, pin and sew into place. Join side and sleeve seams in one go. Pin the front band in position (easing the back neck into the band) then try on to see that it lays right. Once you feel that it hangs well, sew into place and unravel the unwanted length, stitching through the open stitches to finish.

Another light steam on all seams and down the band will help your garment to look and hang well, it is worth taking time on the finishing. Sew on the buttons and add the shoulder pads.

Your jacket is now ready to wear. ■



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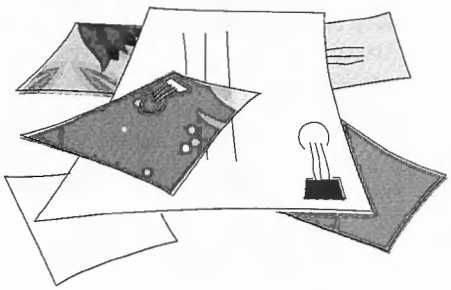
Dear Anne

In the postbag this month



More than ever, it's up to all of us to keep the craft alive, and sharing ideas, opinions, hints and tips is a great way to keep the interest going. Write to us at the address on page 3, or email **rpa@surf3.net**

HAVE THEY WON?

Marian Fey wonders if the protesters have had their way and machine embroidery has disappeared for good from our pages. She writes:

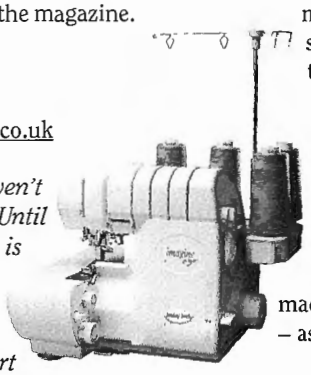
Dear Anne
So we no longer have any embroidery pages in the magazine? The complaining subscribers have got at you I presume? As Katherine Humphries says in her letter of October issue, page 37, we all share these different crafts, and embroidery is an embellishment to these. I have knitted a bag of wool that I had and felted all the pieces - I plan to embroider them, using my embroidery machine, so perhaps an article on the best way to do this would be useful, likewise an article telling us how to embroider our garments satisfactorily. There is nothing worse than thinking that you are doing it correctly and then finding you have spoilt your handiwork.

When I receive my magazine each month I can't wait to get a moment to look at it - quickly at first, then more thoroughly, marking with a highlighter pen the bits I want to note, or re-read. Even the bits on old methods are interesting. I have machine knitted for 40 years and am always glad to pick up a new tip or be reminded of an old method.

I was glad of the article about ponchos since I was planning to knit one for a granddaughter. In the end, I did my own design - just a square and a square neck hole in the middle, which I later put on to four needles and hand knitted an inch of stocking stitch, which rolled over after being cast off, adding to the modern look.

It took some playing around with folded paper to work out the diagonal measurement I wanted and therefore what size the square would have to be, but I got there eventually! When my elder daughter told one of her young daughters that she and her sister had worn ponchos when they were young, she was horrified! I have a doll's pattern of a poncho for a doll I knitted clothes for, for when my step daughter used to come and stay with us - she was nine or ten then and is now 36! Lots of styles come back to haunt us! Looking forward to the next issue of the magazine.

Yours sincerely
Marian Fey
marianfey@sagainternet.co.uk



No, the protesters haven't got to me yet Marian! Until my mother's inquest is over, I can't settle to much and the machine embroidery feature takes extra time and effort so I've had to put it on the back burner for a while. I suppose to the outsider, it might seem as if 'they've won', but I have seriously broad shoulders and very much hope to continue the feature before too long. Now that we're the only remaining machine-knitting magazine, it's essential that we establish a broad church and welcome all machine knitters – whether they are actively knitting or just reading to keep in touch. Ed

EXTINCT BREED?

Linda Hargreaves feels we need to be a bit more broad-minded about other crafts, or we'll become an extinct breed and she writes:

Dear Anne
I've read with interest the various letters critical of the inclusion of articles on machine embroidery and so on. Although I don't own such a machine, I enjoy browsing the pages as I do have an interest in other crafts. After all, some of them can be combined with machine knitting. My suggestion to suit all needs is to insert 'other crafts' as a pull-out in the centre of the magazine. Those not wishing to save the articles may then detach them.

I do agree with Beverley Ward of In-Ex that machine knitting is on the decline and I can foresee less people buying the magazine in the future. If other crafts are introduced (within limits) maybe machine knitting can survive longer – as Beverley has proved.

If the magazine was to advertise the supplement on the front cover, maybe those involved in other crafts will start to look and perhaps get interested in machine knitting. I think we need to be a bit more broad-minded about other crafts, or we'll become an extinct breed.

Yours sincerely
Linda Hargreaves
Blackpool, Lancashire

Can anyone help?

Now we hear from Dot Fantham who lives in Great Barr, Birmingham and she writes:

Dear Anne
Your plea to all of us to help keep the magazine and craft going has prompted me to write and enclose my cheque to once again be a regular supporter. The reason I've had to stop knitting is because I have very advanced Macular Degeneration in both eyes. I, too, loved machine knitting and did the Metropolitan Correspondence Courses on Japanese single bed machines and ribber and had fully intended to carry on with cut and sew. However, fate decreed differently. I have only purchased the odd copy of MKM here and there, but have suffered withdrawal pangs from the craft and magazine, so I've decided to make more of a commitment.

I'm not giving up without a fight, although it is extremely difficult. I'm trying to 'tailor' my knitting within the limited boundaries of my sight. Please, please if there's anyone out there similarly placed who could give me a few tips, I should be forever grateful. Many thanks for the pleasure your magazine gives to us all. I would love to attend the exhibitions – in fact, I always did so but sadly I've been forced to give up driving too. My best wishes for a long and healthy future for you and Machine Knitting Monthly.

Sincerely
Dot Fantham
Great Barr, Birmingham

DOG DAYS

Reader Audrey Turner has a plea for dog coat patterns and wonders if you can help. She writes:

Dear Anne
I am enclosing a copy of an article on dog coats in the magazine of March 2002. In the last paragraph it is mentioned that there would be a pattern suitable for dog coats, but however much I have scanned the following magazines I have yet to be able to find it. Having some spare yarn (haven't we all?) I knitted several blankets and I took them to my local RSPCA shelter. One of the assistants said, "can I be really cheeky and ask you to knit some dog coats of varying sizes so that the front legs go through the front armhole?" Leg hole me thinks?! I said I would do my best.

In the April 2001 issue there is a pattern for a coat with a band that goes round the body which I managed to adapt, but I am not very good at design so I wondered if you or your readers could help. Apparently the coats are not only used for dogs without much fur, but also after operations when the fur needs to be shaved off.

Audrey Turner
West Bridgford, Nottingham

You're quite correct Audrey. We've not been able to reproduce our version of the pattern because the original is protected by copyright. If any reader has any other ideas, please get in touch because we're constantly asked for dog coat patterns. Ed

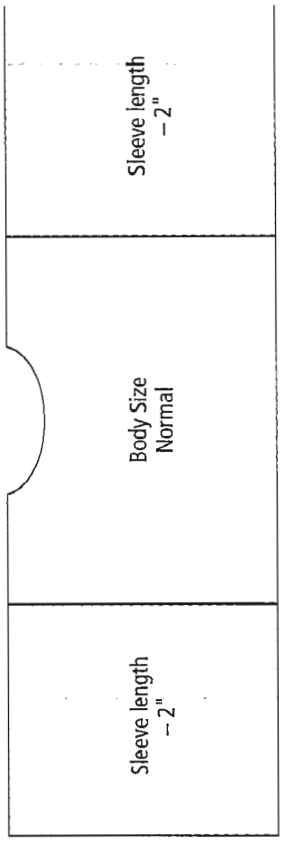
ANYONE CAN DO IT

Ann Wallington devised the following poncho pattern after a shopping trip to her local market:-

Dear Anne
Thanks for the chat on the phone and I hope this will be of use to other readers who, like myself, have been inundated with requests for ponchos. It's the modern 'square' look and can be knitted any size by following an old dolman-style sideways knitted pattern. These are the notes you need to make:

QUICK PONCHO PATTERN

① Start at one cuff edge and cast on the total number of stitches given across the top of the sleeve.
② Knit the number of rows given to the shoulder, less about two inches (5 cm). Adjust this measurement, depending on the length of fringe required.
③ Now knit the body section as given in the pattern, following the instructions for shaping the neck.
④ Finally, knit the second arm section as for the first side.
⑤ Work a crochet edging all round the lower edges, then thread fringing through the crochet edge.
⑥ Crochet around the neck or knit a neckband, either in the usual way or in stocking stitch to roll to the outside.



Hope this helps other readers and thanks, Anne, for a great magazine.

Best wishes
Ann Wallington
Berkhamsted,
Hertfordshire

PS – I noticed that you'd used poppers on the zimmer frame bag (June 2004, Issue 77, page 53). Some old folk, perhaps with arthritis in their hands, might find it easier to have Velcro to secure the bag to the frame. Also, using white cord for the ties helps those whose eyesight is failing. Just a thought!

GOOD DEED TURNS SOUR? PERHAPS NOT

Following one of our articles, a reader decided to do a good turn – and had her efforts cast aside without care or thought. She writes:

Dear Anne
Following the article Helping Hand in the February issue, I decided to help one of my local dog and cat rescue societies by knitting some doggy blankets. I followed Pat Welland's directions to the full and completed 19 blankets. Although Pat's article stated that the blankets did not require pressing or huge amounts of time spent on them, I decided to iron mine as the ends curled up a little. I rang the rescue society asking if they required any blankets and stating that they would be in primary and muddy colours. They were delighted and asked me to drop them off at the centre.

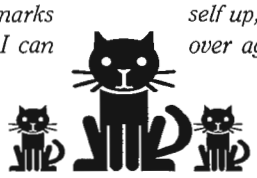
Upon my arrival, the female assistant told me that my blankets were no good for dogs but might be ideal for the cats. She then said that they were a bit bright! To my disappointment, my 19 blankets were dropped in a dark corner. I felt quite gutted by her reaction and even more frustrated when I was not even thanked for my efforts. Needless to say, I will not be making any more blankets for this centre again.

On another point, I recently spoke to someone concerning help with my DesignaKnit 6, which I've had for sometime now. I wanted to know how to print off for my Mylar sheets and the lady told me that she had a Passap and worked from screen. My knitting machines are on the other side of the house to my computer, so this is impossible for me to achieve. She asked me which machines I was using and I have a Brother 910 and a Zippy Plus. I was told that my machines were dated and that I should upgrade. It wasn't what I wanted to hear, as I am happy with my current machines at the moment. Needless to say, I didn't get back to her and my DesignaKnit 6 still sits in my computer until someone can offer me some help. I do feel let down by both these things.

Yours sincerely
Mrs J White
Reading, Berkshire

Please forget the thoughtless remarks from the sanctuary Mrs White. I can quite see how this casual remark could put you off knitting for good and all! For goodness sake, what on earth was so wrong with the blankets that they couldn't be of use to a dog? I'm afraid I wouldn't have stayed so calm and polite and asked what could possibly be wrong with them? If my blankets had been dropped on the floor with such ingratitude, I'd have picked them up and taken them back home. I honestly can't believe that any reputable charity looking after homeless animals would ever turn down a pile of blankets.

I suggest you head straight for Battersea Dogs Home with your next pile of blankets and get in touch immediately **Battersea Dogs Home** *with Diane Bennett for all the help you obviously need with DesignaKnit on your 910. She's one of this country's leading experts on Brother knitting machines and DesignaKnit so she can give you all the help you need. In fact, turn to page 46 to reassure yourself that tapes and User's Guides are still available for the Brother 950 plus a selection of DesignaKnit books for Version 6. As the song says, "pick yourself up, dust yourself off and start all over again". It really will be worthwhile!*



Help Line

To the rescue

As we thought, last month's poncho designs have been a great hit with you and we've some more ideas this time.

You may remember the Cover Girl design on page 49 of our October 2004 magazine and our note to let you know that no punchcard was available. In their wisdom, Knitmaster decided to make you buy a Handy Punch Pattern Set if you wanted to knit this little number and we didn't have the set. However, the ink was hardly dry on the page before Norma Mahoney dropped us a line to say:

Dear Anne
I received my magazine this morning and was delighted to see a poncho pattern from the mid 1970s. I made three of these ponchos when Modern Knitting first printed the pattern. I sold two of them at a craft fair and I still have the third one, which I knitted in the original colours. I shall certainly be in fashion if they are making a come back!

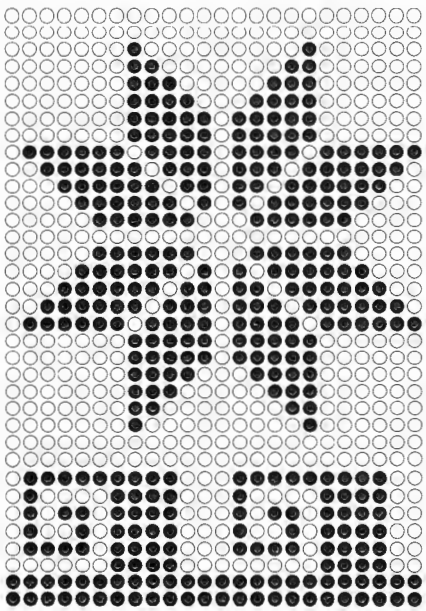
I have the punch pattern for the design and I'm sending it to you - just in case you might like to print it, to enable interested knitters to create the exact garment. I have several packs of these punchcard patterns from the 70s, so should you need one at some future time you could always check to see if I have the one you require.

You may remember that I wrote to you earlier this year about Mosaic Floatless Fair-Isle and would like to say thank you to all readers who contacted me with offers of these books. Machine knitters are certainly lovely helpful people and I find it very refreshing in this day and age.

Yours sincerely
Norma Mahoney

So with many thanks to Norma, here's the punchcard and pattern sequence to knit the design shown, whilst following the instructions given on page 50.

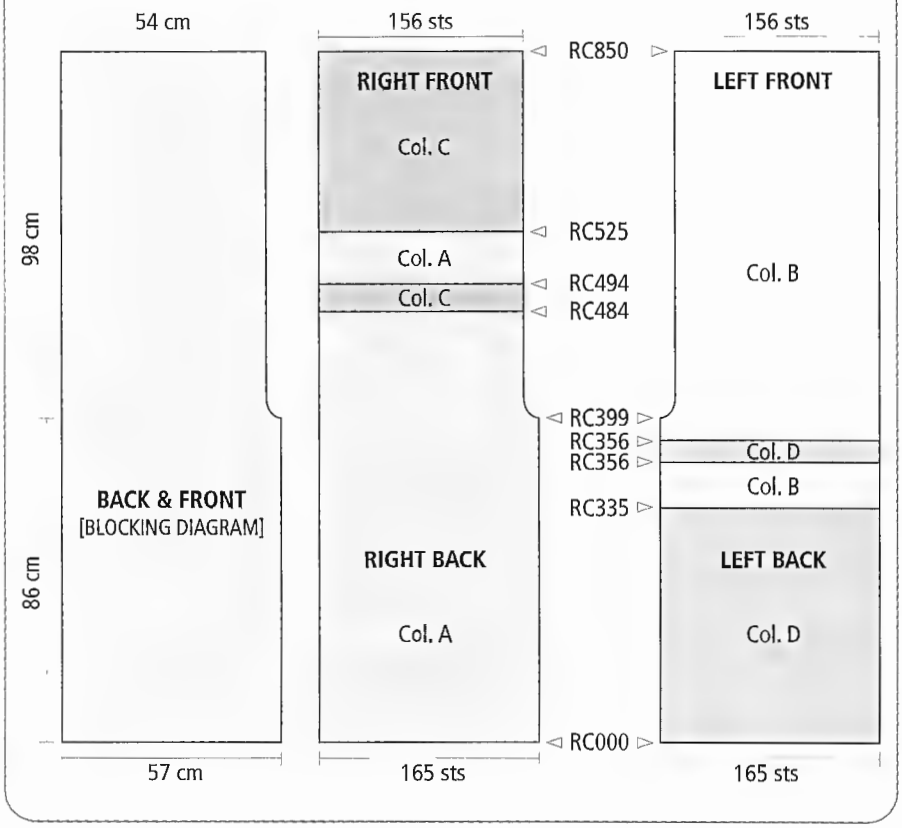
Punchcard chart



PATTERN SEQUENCE

Work stocking stitch stripes and Fair Isle pattern as follows:
Using MT cont in st st and K 12 rows M, 4 rows A, 4 rows B, 4 rows M and 4 rows C.
Using MT+1, release card and with A in Feeder 1/A and C in Feeder 2/B, K 6 rows Fair-isle.
Lock card on row 9 and cont in st st. Using MT, K 4 rows A and 4 rows M.
Using MT+1 and with M in Feeder 1/A and A in Feeder 2/B, release card and K 27 rows Fair Isle.
Lock card on row 1 and cont in st st. Using MT, K 4 rows M and 4 rows A.
Using MT+1 and with C in Feeder 1/A and A in Feeder 2/B, release card and K 6 rows Fair Isle.
Lock card on row 9 and cont in st st. Using MT, K 4 rows C, 4 rows M, 4 rows B and 4 rows A.
Using MT+1 and with C in Feeder 1/A and A in Feeder 2/B, release card and K 6 rows Fair Isle.
Lock card on row 9 and cont in st st. Using MT, K 4 rows C and 4 rows A.
Using MT+1 and with A in Feeder 1/A and M in Feeder 2/B, release card and K 27 rows Fair Isle.
Cont in st st and using MT, K 4 rows A, 4 rows B then cont in M to end. ■

Diagrams (That's a Wrap!)



PATTERN

That's a Wrap!

A timeless classic from **Nina Milklin**

Personal Service

Exciting new Roma shades are constantly coming through and, as a special service for MKM readers, Nina has kindly offered to hand-select colours for this design within the Roma range. Please drop her a line, not only to check the availability of the shades we've used but also to request a personalised colour scheme. Nina's address is given in the Materials section below. Tell her your preference for base colours such as browns or blues, whether you like bright or subdued shades and she'll offer her suggestions. When you write, please include your telephone number and she'll give you a call.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Roma

Approximately 240g each in Shade 02 (A) and Shade 42 (B).

Approximately 200g each in Shade 59 (C) and Shade 05 (D).

Roma is 100% Pure Lamb's Wool, shrink resistant and has an NM Count of 2/30. For further information about Roma and her other affordable luxury yarns, please write to Nina Miklin, PO Box 32503, London W3 8GD.

Pattern Information

MEASUREMENTS

One size fits all.

TENSION

29 stitches and 46 rows to 10 cm, 4 in measured over full needle rib (tension dial setting approximately 5/2).

For perfect results, it's always advisable to check your tension carefully but please don't worry too much on this occasion!

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) The side knitted on the main bed was used as the right side.

Knitting Instructions

RIGHT BACK & RIGHT FRONT

Arrange over 165 Ns for full needle rib and knit the selvedge. Set RC at 000 and then, using MT and Col A, knit until RC shows 399.

Shape right edge as follows:

Cast off 5 sts. K 2 rows. Cast off 4 sts. 156 sts rem. Knit straight until RC shows 484.

Change to Col C and K 10 rows.

Change to Col A and K 21 rows.

Change to Col C and K until RC shows 850. Cast off.

LEFT BACK & LEFT FRONT

Arrange over 165 Ns for full needle rib and using Col D, knit the selvedge. Set RC at 000. Using MT, cont in Col D vand knit straight until RC shows 335. Using Col B, K 21 rows. Change to Col D and K 10 rows. Cont in Col B and shape left edge as follows: Cast off 5 sts. K 2 rows. Cast off 4 sts. 156 sts rem. Knit straight until RC shows 850. Cast off.

MAKING UP

Block each piece to correct measurements and steam press carefully. Join centre back seam with mattress stitch.

CARE INSTRUCTIONS

Handwash carefully in lukewarm water. ■

2

All Zipped Up

Designed by **Clair Crowston**

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is ideal for mid gauge machines but can be knitted on standard gauge machines at high tensions and chunky machines at low tensions. If appropriate, use a garter carriage or ribbing attachment to knit 2x2 ribs or work them by hand using a pair of 3¾ mm (No.9) needles.

MATERIALS

Uppingham Yarns DK
(Wide selection available in 100g or 500g balls)
500 [550, 600, 650] g in Main Yarn (MY).
50 cm open-ended zip fastener.
For further information about this yarn or to request a free shade card, please write to Uppingham Yarns Ltd at 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT

Finished garment in second size weighs 516 g.

Pattern Information

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Actual size 89 [98, 109, 118] cm, 35¼ [38¾, 43, 46½] in.
Length to shoulder 60 cm, 23¾ in.
Sleeve seam 38.5 cm, 15¼ in (adjustable).
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).
For perfect results, please check your tension carefully.

ABBREVIATIONS

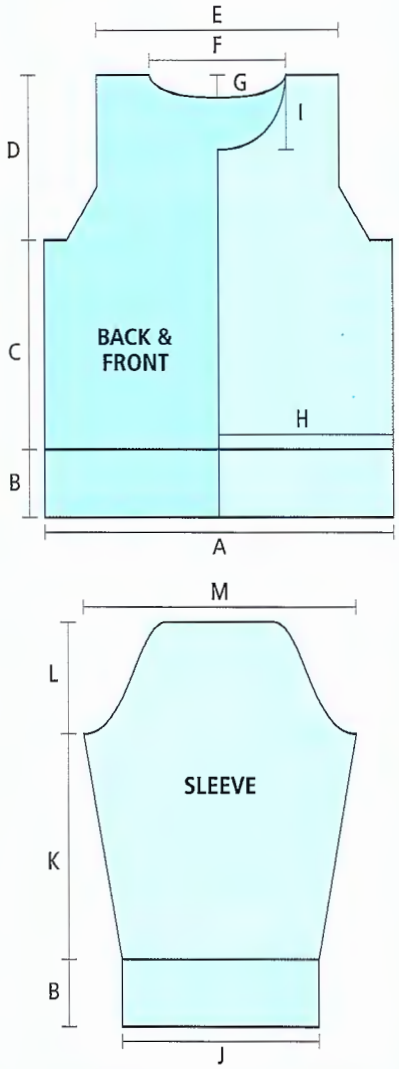
For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Diagrams

A = 45 [50, 55, 60] cm
B = 9 cm
C = 28.5 cm
D = 22.5 cm
E = 33 [37.5, 43, 47.5] cm
F = 17.5 cm
G = 2.5 cm
H = 22 [24.5, 27, 29.5] cm
I = 10 cm
J = 24.5 cm
K = 29.5 cm
L = 15 cm
M = 36 cm



Knitting Instructions

BACK

Push 118 [130, 144, 156] Ns at centre of machine to WP.

* Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Change to the garter carriage. Using MY, cast on with your garter carriage from right to left (it will cast on through the waste knitting). Carriage is at left.

Insert card for 2x2 rib. Program pattern. Set RC at 000. Using MT-2••, work 35 rows in Garter Stitch Pattern *.

Change to main carriage. Set RC at 000. Using MT, K 106 rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. K 2 rows. Using a treble transfer tool, dec 1 st at each end on next row and every foll alt row until 86 [98, 112, 124] sts rem. K 55 rows. RC shows 180.

SHAPE NECK

Set carriage to hold. Push 62 [68, 75, 81] Ns at left to HP. Cont on rem 24 [30, 37, 43] sts for first side. K 1 row. Push 1 N at neck edge to HP on next row and foll 3 alt rows. 20 [26, 33, 39] sts. K 2 rows. RC shows 190. Using WY, K a few rows and release from machine.

With carriage at left, push 24 [30, 37, 43] Ns at left from HP to UWP. Reset RC to 180. Finish to correspond with first side, reversing shaping.

With carriage at right, push rem Ns from HP to UWP. Push 1 adjacent N at left and right to WP. Pick up a st at each side of neck and place on to empty Ns. 48 sts. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 58 [64, 71, 77] Ns to WP. Work as for Back from * to *.

POCKET OPENING

Using nylon cord, K 29 [32, 35, 38] sts at left by hand taking Ns down to NWP. Cont on rem 29 [32, 36, 39] sts for first side. Change to main carriage. Set RC at 000. Using MT, K 46 rows. Break yarn. Using nylon cord, K sts by hand taking Ns down to NWP.

With carriage at left, unravel nylon cord over Ns at left bringing Ns back to WP. Set RC at 000. Using MY, K 46 rows. Unravel nylon cord over Ns at right bringing Ns back to WP. 58 [64, 71, 77] sts. K 61 rows. RC shows 107.

** SHAPE ARMHOLE

Cast off 8 sts at beg of next row, K 3 rows. Using a treble transfer tool, dec 1 st at armhole edge on next row and every foll alt row until 42 [48, 55, 61] sts rem. K 27 rows. RC shows 153 (152 on Left Front).

SHAPE NECK

Push 8 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Push 3 Ns at left to HP, K 1 row.

*** Push 1 N at left to HP, K 2 rows ***.

Rep from *** to *** 9 times more. 20 [26, 33, 39] sts. K until RC shows 190. Using WY, K a few rows and release from machine.

Push Ns from HP to UWP. Push 10 adjacent Ns at right to WP. Pick up sts along side of neck and place on to empty Ns. 32 sts. Using MT and MY, K 1 row. Using a bodkin, thread MY through each st so that all sts are held. Secure yarn, making sure that the sts are not pulled together too tightly and release from machine. This method is very neat when picking up below the held sts for the collar **.

LEFT FRONT

Push 58 [64, 71, 77] Ns to WP. Work as for Back from * to *.

POCKET OPENING

Using nylon cord, K 29 [32, 36, 39] sts at left by hand taking Ns down to NWP. Cont on rem 29 [32, 35, 38] sts for first side. Change to main carriage. Set RC at 000. Using MT, K 46 rows. Break yarn. Using nylon cord, K sts by hand taking Ns down to NWP.

With carriage at left, unravel nylon cord over Ns at left bringing Ns back to WP. Set RC at 000. Using MY, K 46 rows. Unravel nylon cord over Ns at right bringing Ns back to WP. 58 [64, 71, 77] sts. K 60 rows. RC shows 106.

Work as for Right Front from ** to ** noting alteration in number of rows worked, reversing shaping and reading right for left and left for right.

All Zipped Up

POCKET TOPS & LININGS

Push 33 Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Change to the garter carriage. Using MY, cast on with your garter carriage from right to left (it will cast on through the waste knitting). Carriage is at left.

Insert card for 2x2 rib. Program pattern. Set RC at 000. Using MT-2••, work 10 rows in Garter Stitch Pattern. Change to main carriage.

With P side facing, pick up 33 sts along side of pocket opening nearest the front edge and place on to Ns. Push Ns to UWP. Using MT, K 92 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

Fold pocket lining in half with K side inside. With K side facing, replace sts on to Ns. Push Ns to UWP so that sts go behind the latches. With P side facing, pick up 33 sts along opposite side of pocket opening and place into needle hooks. Push Ns back to WP, knitting one set of sts through the other. Using MY, cast off behind sinkers.

SLEEVES

Push 64 Ns at centre of machine to WP. Work as for Back from * to *.

Change to main carriage. Set RC at 000. Using MT and a double transfer tool, shape sides by inc 1 st at each end on every 7th row until there are 94 sts. K 5 rows. RC shows 110. Adjust length at this stage, if required.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. K 2 rows. Using a treble transfer tool, dec 1 st at each end on next row and every foll alt row until 30 sts rem, then on every row until 20 sts rem. K 1 row. RC shows 167. Cast off.

ZIP ENCLOSURE (KNIT 2)

Push 128 Ns to WP. Using MY, cast on by hand using e-wrap method. Using MT-1, K 5 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

With P side facing, pick up 128 sts along front edge and place on to Ns. With P side of flap facing, replace sts on to same Ns. Using MY, K 5 rows. Cast off behind sinkers.

JOIN RIGHT SHOULDER

Push 20 [26, 33, 39] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of right front shoulder facing, replace sts into needle hooks. Push Ns back to WP, knitting one set of sts through the other. Using MY, cast off behind sinkers.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left shoulder for right shoulder.

COLLAR

Push 60 Ns at left and 58 Ns at right of centre 0 to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and MY, K 5 rows. Using WY, K a few rows and release, leaving empty Ns in WP

Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Change to the garter carriage. Using MT-•• and MY, cast on with your garter carriage from right to left (it will cast on through the waste knitting). Carriage is at left.

Insert card for 2x2 rib. Program pattern. Set RC at 000. Work 32 rows in Garter Stitch Pattern.

Using MT-1, work 4 rows. Using MT-1•, work 4 rows. Using MT-1••, work 4 rows. Using MT-2, work 4 rows. Using MT-2•, work 4 rows. Using MT-2••, work 10 rows. RC shows 62. Change to main carriage.

With P side of flap facing, replace sts on to same Ns. Using MT-1, K 5 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

With K side of garment facing, pick up 3 sts across top of right zip enclosure, 32 sts down right front neck 48 sts across back neck, 32 sts up left front neck and 3 sts across top of left zip enclosure and place on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of one flap facing, replace sts into needle hooks. Push Ns back to WP, knitting one set of sts through the other. With K side of second flap facing, place sts on to same Ns. Using MY, cast off behind sinkers.

MAKING UP

Insert zip in flaps of zip enclosure. Join side and sleeve seams. Set in sleeves. Join sides of pocket linings and catch down at corners near to front edge. Catch down ends of pocket tops. Give the garment a light press. ■

Stop Press

In the nick of time

We're just in time to remind you that the Norfolk Knitting Showcase will take place again this year.

Jan Wright is the organiser and her show will be the last chance machine knitters have to stock up for the winter. The exhibitors are always in party mood and we all have a great time. This year's date is Saturday 30th October and we start at 10.00 am, finishing at 4.00 pm. The venue is the Hewett School, which is on the southern ring road of Norwich.

THAT'LL DO NICELY

The fashion show is the highlight of the day with models "hijacked" from Jan's knitting club. They have less than an hour to sort through the garments, decide who will wear what and work out the order of appearance. This inevitably involves the highly skilled technique of "that'll do nicely" and the audience always settles down early, to be entertained with hysterical giggles from back stage before the curtain rises. The Norfolk Knitting Showcase is very much a "hands on" experience – the models circulate in the audience, so you can see everything close-up!

IT'S ME MUM!

Another popular feature of the show is the Made It Myself award. Knitwear "monitors" lurk unseen amongst the visitors and pick out the most interesting home-made designs. The knitters come on to the stage after the fashion show and gift vouchers are awarded to the top three. So, if you're coming to Norwich for this year's show, make sure you're wearing something you made yourself! The catering should be up to it's usual standard with low prices and high quality home made goodies including Jo's home made soup.

Anne will be there to say hello to you all in Norwich. She'll have current and back issues of the magazine, plus La Rivière covers and some cone ladders. Binding wires are always popular and the bound copies of To & Fro sold out last year. So if you need something special, just give her a call.

The school is well placed on the southern ring road with ample parking. There is also a Park & Ride scheme in operation from the main car park, so husbands can drop you off and then go into Norwich for a little retail therapy - or not! So, for a great day out, book Saturday 30th October in your diary, arrange a car full of people (or a coach) and come to Norwich. Telephone enquiries are welcome and the number you need is 01603-717149. Tickets cost £3.50 in advance and £4.50 on the day with discounts for 10 tickets or more. They are available direct from Jan and here's her address:

Jan Wright
35a Blofield Road, Brundall
NORWICH, Norfolk NR13 5NU ■

Passap People

Quick Family Knits

This month we've another special offer from **Anjo Knitwear. Joy Golding** is one of our few remaining Passap experts and we often feature one of her pattern books in the magazine and offer it to our readers.

QUICK FAMILY KNITS 5A

Quick Family Knits Book 5a is another easy-to-knit family jumper in plain tuck rib, which has the updated simple set-in sleeve. The stitch pattern is a nice alternative to Half Fisherman's Rib because it has a little more pronounced texture to it.

Detailed instructions for both the Duo 80 and E6000 machines are given in the book. It's knitted in Bramwell Fine 4 ply and written for chest and bust sizes from 20 to 44 inches. The book costs £4.50 plus £1.50 p&p for UK readers and £2.50 p&p for overseas friends per order.

Remember that a wide selection of Anjo Designs and books are available by mail order from Joy Golding at:-

Anjo Knitwear
Meadow Croft, Chase Road East
Great Bromley, COLCHESTER, Essex C07 7UN
Tel:- 01206-251027 E-mail:- Anjoknitwear@AOL.com

NOVEMBER 2004 READER OFFER

Please send me the following:-

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Classwise

Single Bed Buttonholes

PART 10

Many knitters avoid knitting anything needing buttonholes – sometimes for years! They need not be difficult. If you're a beginner or returning to machine knitting, join **Beryl Jarvis** to perfect machine finished buttonholes.

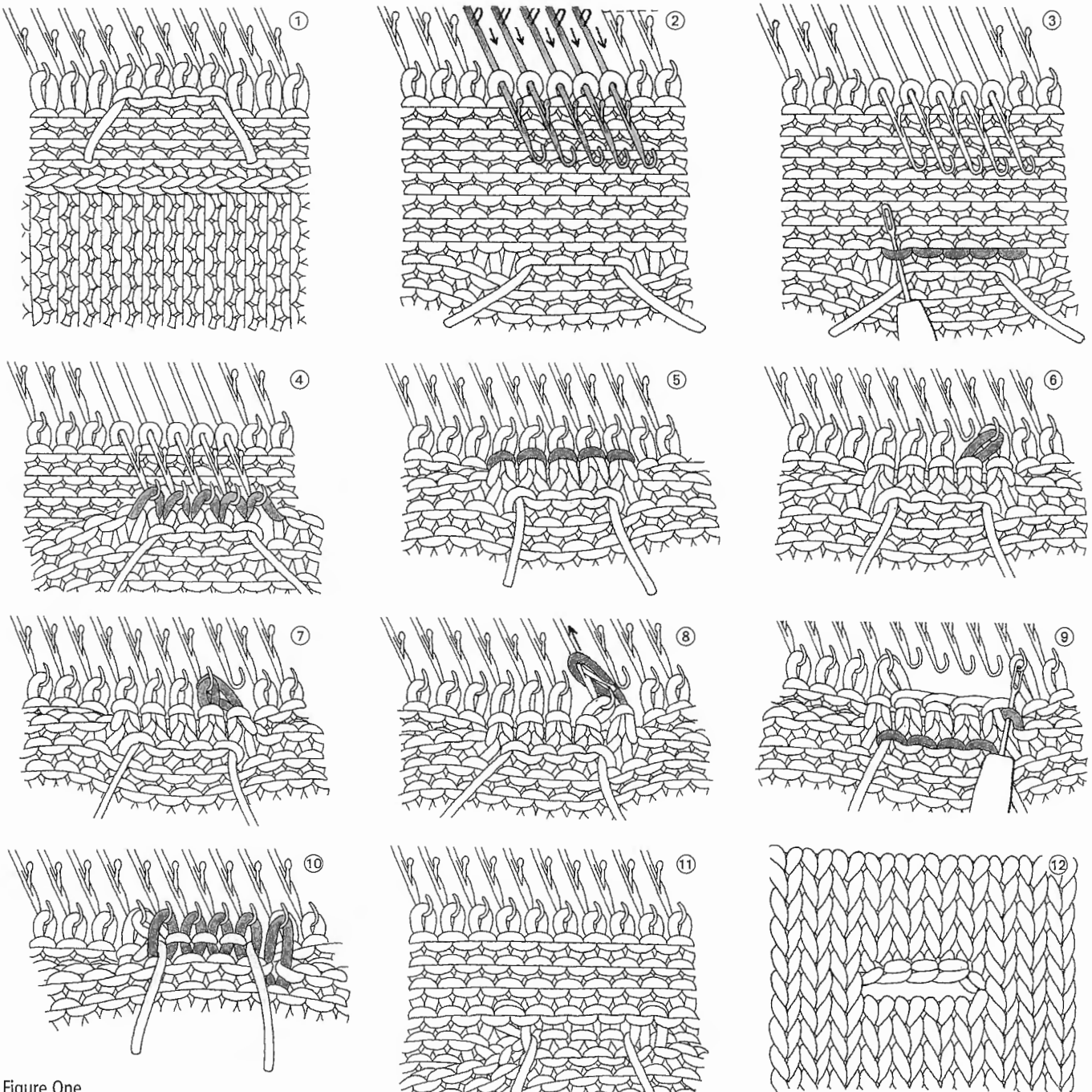


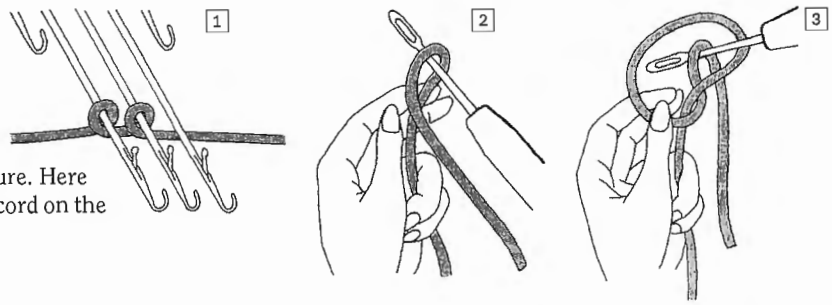
Figure One

Machine finished buttonholes do require a lot of different moves to complete them, but there's no hand finishing involved in the technique and the completed buttonhole should look very neat and tidy. You should start the buttonhole band off either with waste yarn or by picking up stitches from the garment edge. If you've started with waste yarn, you'll need to know the number of stitches for the band. If you're picking up from the garment edge, three stitches picked up from every five rows will give you the correct ratio of stitches to rows to make the bands of most fabrics sit nicely together.

At a tension at least one whole number tighter than the garment, knit in main yarn to the buttonhole position. This is usually to half the width of the band. If you have a nylon cord that's old and worn in places, cut it into a length of 8 to 10 cm for each buttonhole, or use similar lengths of smooth yarn.

Please note that if a yarn with loose fibres is used, these fibres can be left in the garment and cause contamination.

Cord Knitting

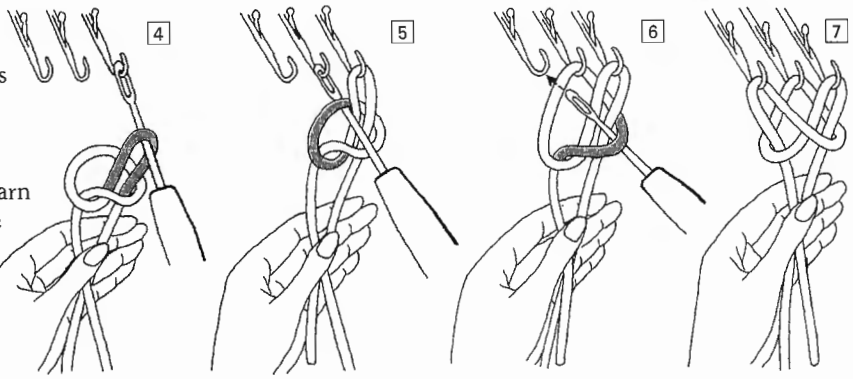


If class time permits, we look at other methods of making buttonholes. Why not knit a cord and attach it to the garment, leaving loops for buttonholes? A length of cord sewn on can be a feature. Here are some methods of casting on before knitting a cord on the machine.

THREE STITCH CORD

CAST ON 1

Bring 3 Ns forward to HP. Work as e-wrap cast on by winding the yarn round the needles as shown.

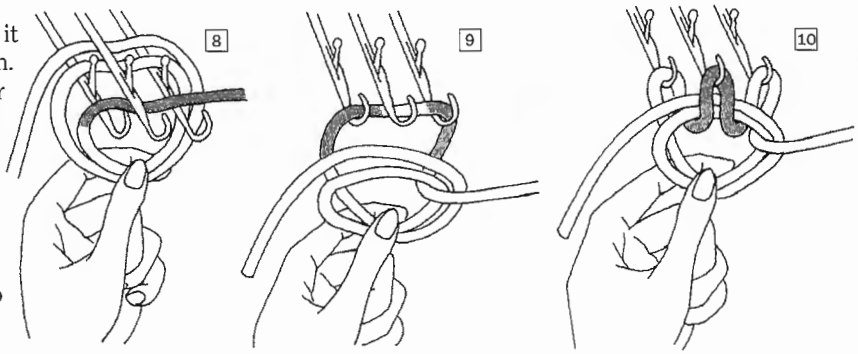


CAST ON 2

Make a loop with a transfer tool, pass the yarn through the loop then hook the yarn on to the needle hook as shown in the diagram. Pick up the yarn with the transfer tool, again as shown then pull down on the end of the yarn.

CAST ON 3

Make a loop at the end of the yarn and thread it through the needles as shown in the diagram. Knit both end needles by hand. Using a transfer tool, now pick up the yarn that passed under the centre needle and hook it on to the hook of the centre needle.

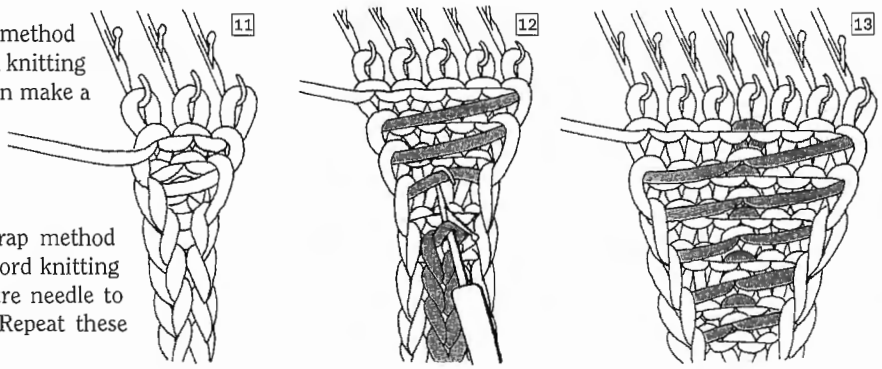


ALL METHODS

After casting on, it helps to bring all needles forward, set carriage for cord knitting and knit to required length.

FIVE STITCH CORD

Cast on over five needles, using the e-wrap method given in Cast on 1 above. Set carriage for cord knitting and knit the cord to the required length, then make a rib stitch by picking up the threads with a latch tool, as shown in the diagram.



SEVEN STITCH CORD

Cast on over seven needles, using the e-wrap method given in **Cast On 1** above. Set carriage for cord knitting and knit one row to the left. Push the centre needle to UWP and then knit one row to the right. Repeat these steps.

Select the groups of needles for the buttonholes, moving them forwards until the stitches are behind the latches. Hang a length of cord in the hooks of each group of needles and manually knit the needles back to working position ①. Knit the band to the fold line at the same tension. Knit one row at a loose tension. Return to the tension used for the band and knit the same number of rows back to the buttonhole position. Move the needles used for the buttonholes slightly forward plus one extra at the left of each group ②. Pick up the loops above the cord or thread and place them on to these needles ③. *Note there will always be one extra loop above the waste yarn – that is, four loops for a three stitch buttonhole.*

With the stitches behind the latches and the loops in the hooks, manually knit the needles back to working position ④ and ⑤. With a single transfer tool move the stitch from the second needle from right of each buttonhole on to the first needle at right ⑥.

Transfer these two stitches to the inside empty needle with a transfer tool ⑦.
Slide the back stitch behind the latch and make a single stitch by hand. Repeat Steps 6, 7 and 8 then, at the left end, hook the stitch on to the hook of the needle ⑧.

Using a transfer tool, pick up the original buttonhole stitches from under the cord or thread ⑨. Place all the loops on to the empty needles ⑩. Finish all buttonholes by the same method. Knit the same number of rows as the other half for the back of the band. When knitting is completed, remove the cords or threads ⑪. The horizontal buttonhole in the folded band is now completed ⑫.

If you started with waste yarn, then finish the band by picking up the loops of first row above the waste yarn and attach the band to the garment. If the band was picked up from the garment edge originally, pick up from the garment edge again, placing stitches on to alternate needles and taking care not to twist the band. Knit one loose row and cast off with the latch needle tool.

22 ►

Classwise

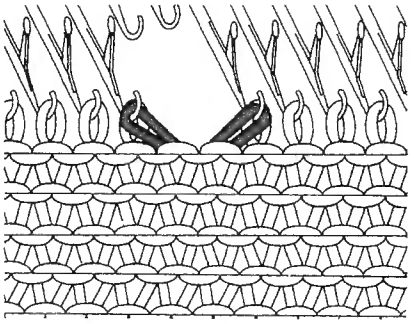
◄ 21 **ONE STITCH BUTTONHOLE**

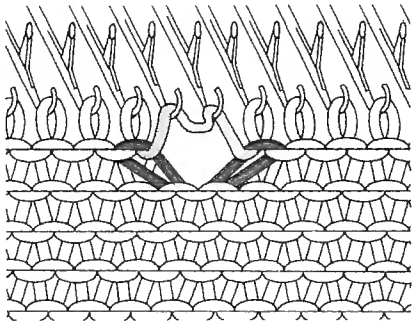
On baby clothes an eyelet will suffice. This is made by using a single transfer tool to transfer one stitch to its adjacent needle, leaving the empty needle in working position. After the knitting is completed, it can be stretched and edged with buttonhole stitch.

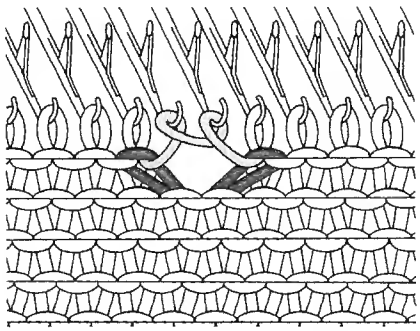
TWO STITCH BUTTONHOLE

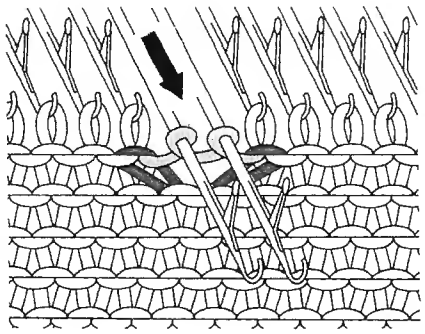
A slightly larger buttonhole can be made by transferring the stitches from two adjacent needles on to the next needles, left and right, leaving the two empty needles in the working position, knit one row, remove the loop that forms over these needles and e-wrap the loop back onto the needles. This will also look better if finished with buttonhole stitch.

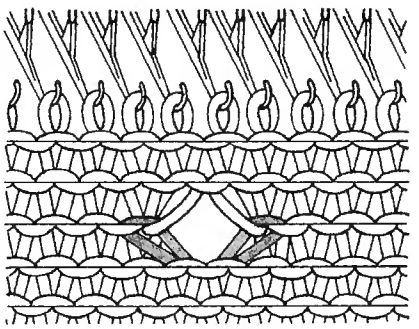
For those of you who like to use Beryl's class notes, machine finished buttonholes are on **Beryl's Info Sheet 1.7.** Practice them now, because for the next few issues, we'll leave techniques behind and look at knitting patterned fabrics. ■











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The excellent diagrams used to illustrate Beryl's article this month are taken from a Brother Instruction Manual and the Brother Techniques Book. We reproduce them courtesy of Brother and here's the address for further details about Brother products:

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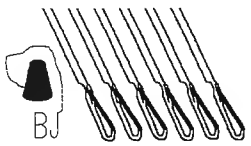

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By The Editor

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The outcome is that Machine Knitting Monthly may not necessarily be available in your branch of WHSmith. However, please ask your local manager to reserve a copy for you and take advantage of the company's lay-by scheme to continue receiving our magazine.

Now that we are the only remaining monthly magazine for machine knitters, it's even more important that we receive your continued support, for which we thank you.

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First of all, do please press your local WHSmith manager to stock the magazine for you to buy off the shelf.

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PATTERN

All Spiced Up

An original **Jane Woodward** design

Some readers will want to pull out and keep this great design in a beautifully soft blend of cashmere and cotton. It's written as two patterns – because we've added six extra sizes to extend the range to 142 cm, 56 in. The larger sizes follow on page 27.

• Photography Matt Smith • Stylist Sally-Ann Carroll

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS

Shades of Cashmere
66% Cashmere / 34% Cotton Yarn - 2/26.5 Nm (used treble throughout).
Alternative suitable yarn
50% Geelong Lamb's Wool / 30% Silk / 20% Cashmere - 2/28 Nm (used treble throughout).
500 g in Vicuna (MC).
100 g in Aurora (C).
Knitting-in elastic.
The fibre content of this yarn is 66% Cashmere / 34% Cotton. For further information, please write to Jane Woodward at Shades of Cashmere, Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT

Finished garment in fifth size weighs 405 g before washing.

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 96 [102, 105, 112, 118, 121] cm, 38 [40¼, 41½, 44¼, 46½, 47¾] in.
Length to shoulder 65.5 cm, 26 in.
Sleeve seam 42 cm, 16½ in.
Instructions are written for the first size and the larger sizes follow in brackets. If only one figure is given, then it applies to all sizes.

TENSION

25 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9). Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing.
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.
e) On Brother machines, set slide lever on II for cast on and tubular rows on Back, Front and Sleeves and on I for 2x2 rib.
f) When shaping in HP, always take yarn round first inside needle in HP, to prevent a hole forming.

Knitting Instructions

BACK

With carriage at right and using MT-9/MT-9 and MC, cast on 122 [130, 134, 142, 150, 154] sts at centre of machine in 2x2 rib.

* Using MC and knitting-in elastic together, K 3 tubular rows. Cut off elastic. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 128 [124, 120, 114, 108, 104] rows. Insert card and lock on first row. K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 22 rows. Cont in st st. Using MT and MC, K 2 rows. RC shows 154 [150, 146, 140, 134, 130].

SHAPE ARMHOLES

Set RC at 000. Cast off 3 [4, 4, 4, 5, 5] sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end on every alt row until 92 [96, 100, 106, 112, 116] sts rem **. K until RC shows 90 [94, 98, 104, 110, 114].

SHAPE SHOULDERS

Set carriage to hold. Push 9 [9, 10, 11, 11, 12] Ns at opposite end to carriage to HP on next 4 rows and 9 [10, 9, 10, 12, 11] Ns on foll 2 rows. Using WY, K a few rows over rem 38 [40, 42, 42, 44, 46] sts and release from machine. Push 27 [28, 29, 32, 34, 35] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 27 [28, 29, 32, 34, 35] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

K until RC shows 60 [58, 62, 68, 74, 74].

SHAPE NECK

Set carriage to hold. Push 56 [58, 61, 64, 67, 70] Ns at left to HP. Cont on rem 36 [38, 39, 42, 45, 46] sts for first side. K 2 rows.

*** Push 1 N at neck edge to HP. K 2 rows ***.

Rep from *** to *** 8 [9, 9, 9, 10, 10] more times. 27 [28, 29, 32, 34, 35] Ns rem in WP. K until RC shows 91 [95, 99, 105, 111, 115].

SHAPE SHOULDER

Set carriage to hold. Push 9 [9, 10, 11, 11, 12] Ns at opposite end to carriage to HP on next and foll alt row, K 1 row. 9 [10, 9, 10, 12, 11] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at left, push 36 [38, 39, 42, 45, 46] Ns at left from HP to UWP. Reset RC to 60 [58, 62, 68, 74, 74]. Finish to correspond with first side, reversing shaping and reading left for right.

Push rem 38 [40, 42, 42, 44, 46] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MT-9/MT-9 and MC, cast on 62 [62, 66, 66, 74, 74] sts at centre of machine in 2x2 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, K 4 [4, 4, 3, 3, 3] rows. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end on next and every foll 5th [5th, 5th, 4th, 4th, 4th] row until there are 110 [110, 114, 126, 134, 134] sts. K 2 rows. RC shows 122. Cont to inc on every 0 [5th, 5th, 4th, 4th, 4th] row from previous inc until there are 110 [116, 122, 128, 136, 142] sts and, at the same time, insert card and lock on first row. K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 22 rows. Cont in st st. Using MT and MC, K 2 rows. RC shows 148.

SHAPE TOP

Set RC at 000. Cast off 3 [4, 4, 4, 5, 5] sts at beg of next 2 rows. Using a treble transfer tool and fully-fashioned shaping, dec 1 st at each end on every alt row until 80 [82, 88, 92, 98, 104] sts rem. RC shows 26 [28, 28, 30, 30, 30]. Using WY, K a few rows and release.

JOIN RIGHT SHOULDER

Push 27 [28, 29, 32, 34, 35] Ns to WP. With K side facing, replace 27 [28, 29, 32, 34, 35] sts from right back shoulder on to Ns. With P side facing, replace 27 [28, 29, 32, 34, 35] sts from right front shoulder on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using WY, cast on 110 [118, 126, 126, 130, 138] sts at centre of machine in 2x2 rib. Using MT-6/MT-6, K several rows ending with carriage at right. Set machine for 2x2 rib knitting. Set RC at 000.

Using MT-5••/MT-5•• and MC, K 9 rows.

Using MT-6/MT-6, K 7 rows.

Using MT-6•/MT-6•, K 3 rows.

26 ►

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Tel 01455-220767

All Spiced Up

◄ 25 Using MT-6/MT-6, K 7 rows.
Using MT-5••/MT-5••, K 9 rows.
Transfer stitches for stocking stitch. Make a hem by placing loops from first row worked in MC on to corresponding Ns. With K side facing, pick up 10 [13, 13, 13, 13, 14] sts down left front neck, 15 [15, 17, 17, 18, 19] sts from shaped held sts (including some from rows between these held sts), 20 [20, 22, 22, 22, 24] sts from front neck, 15 [15, 17, 17, 18, 19] sts from shaped held sts (including some from rows between these held sts), 10 [13, 13, 13, 13, 14] sts up right front neck, 2 sts from shoulder and 38 [40, 42, 42, 44, 46] sts across back neck and place on to Ns. Unravel WY. Push Ns to UWP. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

MAKING UP

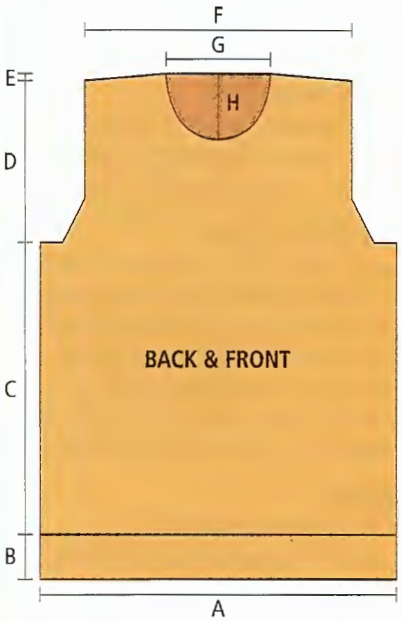
Join neckband seam. Pin neckband edging in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves. Using mattress stitch, join side and sleeve seams. Wash as given below for special instructions.

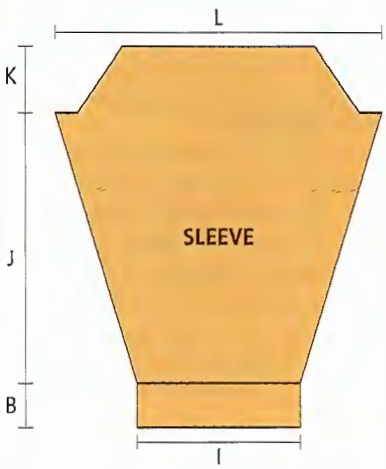
SPECIAL WASHING INSTRUCTIONS

Wash as for oiled yarn. Using lukewarm water and washing up liquid with a spoonful of salt, squeeze gently through the garment. Repeat several times. Rinse several times in water of the same temperature as the wash water. Do not use fabric conditioner.
Roll gently in a towel and lay out flat to width measurements on a dry towel and leave to dry naturally. When almost dry the garment may be hung on a frame to finish drying. Do not drip dry. Do not iron. May be gently steamed. ■

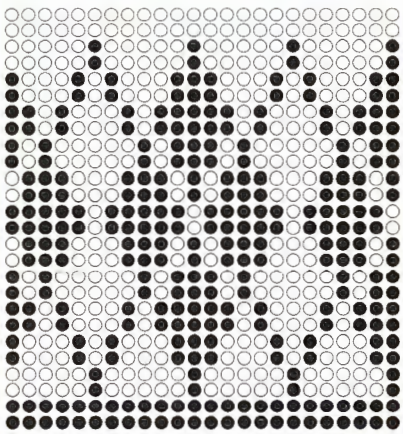
Diagrams

A = 48.5 [52, 53.5, 56.5, 60, 61.5] cm
B = 6 cm
C = 37.5 [36.5, 35.5, 34, 32.5, 31.5] cm
D = 22 [23, 24, 25.5, 27, 28] cm
E = 1 cm
F = 36.5 [38, 40, 42, 44.5, 46] cm
G = 15 [16, 16.5, 16.5, 17.5, 18] cm
H = 8.5 [10, 10, 10, 10, 11] cm
I = 24.5 [24.5, 26, 26, 29.5, 29.5] cm
J = 36 cm
K = 6 [6.5, 6.5, 7, 7, 7] cm
L = 44 [44, 48.5, 51, 54, 56.5] cm





Punchcard chart



Extra, Extra!

An original **Jane Woodward** design

Here are the extra six larger sizes for the Shades of Cashmere design.

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS
Shades of Cashmere
66% Cashmere / 34% Cotton Yarn - 2/26.5 Nm (used treble throughout).
Alternative suitable yarn
50% Geelong Lamb's Wool / 30% Silk / 20% Cashmere - 2/28 Nm (used treble throughout).
500 g in Vicuna (MC).
100 g in Aurora (C).
Knitting-in elastic.
The fibre content of this yarn is 66% Cashmere / 34% Cotton. For further information, please write to Jane Woodward at Shades of Cashmere, Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT
Finished garment in fifth size weighs 405 g before washing.

Pattern Information

MEASUREMENTS
To fit bust 117 [122, 127, 132, 137, 142] cm, 46 [48, 50, 52, 54, 56] in.
Actual size 123 [129, 134, 139, 144, 148] cm, 48½ [51, 53, 54¾, 56¾, 58½] in.
Length to shoulder 65.5 cm, 26 in.
Sleeve seam 38 cm, 15 in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
25 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9). Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing.
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.
e) On Brother machines, set slide lever on II for cast on and tubular rows on Back, Front and Sleeves and on I for 2x2 rib.
f) When shaping in HP, always take yarn round first inside needle in HP, to prevent a hole forming.

Knitting Instructions

BACK
With carriage at right and using MT-9/MT-9 and MC, cast on 156 [164, 170, 176, 182, 188] sts at centre of machine in 2x2 rib.
* Using MC and knitting-in elastic together, K 3 tubular rows. Cut off elastic. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000 and then, using MT-6/MT-6, K 26 rows. Transfer stitches for stocking stitch *.
Set RC at 000. Using MT, K 100 [94, 90, 86, 82, 82] rows. Insert card and lock on first row. K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 22 rows. Cont in st st. Using MT and MC, K 2 rows. RC shows 126 [120, 116, 112, 108, 108].
SHAPE ARMHOLES
Set RC at 000. Cast off 5 [5, 5, 5, 6, 6] sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end on every alt row until 120 [126, 130, 136, 138, 140] sts rem **.
K until RC shows 118 [124, 128, 132, 136, 136].
SHAPE SHOULDERS
Set carriage to hold. Push 12 [13, 13, 14, 14, 13] Ns at opposite end to carriage to HP on next 4 rows and 13 [13, 14, 13, 13, 14] Ns on foll 2 rows. Using WY, K a few rows over rem 46 [48, 50, 54, 56, 60] sts and release from machine.
Push 37 [39, 40, 41, 41, 40] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.
Push 37 [39, 40, 41, 41, 40] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **.
K until RC shows 78 [84, 88, 88, 92, 92].
SHAPE NECK
Set carriage to hold. Push 72 [75, 78, 82, 83, 85] Ns at left to HP. Cont on rem 48 [51, 52, 54, 55, 55] sts for first side. K 2 rows. 28 ►

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◄ 27 *** Push 1 N at neck edge to HP. K 2 rows ***.
Rep from *** to *** 10 [11, 11, 12, 13, 14] more times. 37 [39, 40, 41, 41, 40] Ns rem in WP. K until RC shows 119 [125, 129, 133, 137, 137].

SHAPE SHOULDER

Set carriage to hold. Push 12 [13, 13, 14, 14, 13] Ns at opposite end to carriage to HP on next and foll alt row, K 1 row. 13 [13, 14, 13, 13, 14] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.
With carriage at left, push 48 [51, 52, 54, 55, 55] Ns at left from HP to UWP. Reset RC to 78 [84, 88, 88, 92, 92]. Finish to correspond with first side, reversing shaping and reading left for right.
Push rem 46 [48, 50, 54, 56, 60] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MT-9/MT-9 and MC, cast on 74 [74, 74, 78, 78, 78] sts at centre of machine in 2x2 rib.
Work as for Back from * to *.
Set RC at 000. Using MT, K 2 rows. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end on next and every foll 3rd row until there are 134 [134, 134, 138, 138, 138] sts, then on every foll 3rd [3rd, 3rd, 3rd, alt, alt] row until there are 142 [142, 142, 146, 152, 152] sts. K 2 [2, 2, 2, 0, 0] rows. RC shows 104. Cont to inc on every 3rd [3rd, 3rd, 3rd, alt, alt] row from previous inc until there are 146 [152, 158, 162, 168, 168] sts and, at the same time, insert card and lock on first row. K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 22 rows. Cont in st st. Using MT and MC, K 2 rows. RC shows 130.

SHAPE TOP

Set RC at 000. Cast off 5 [5, 5, 5, 6, 6] sts at beg of next 2 rows. Using a treble transfer tool and fully-fashioned shaping, dec 1 st at each end on every alt row until 110 [114, 118, 122, 124, 120] sts rem. RC shows 28 [30, 32, 32, 34, 38]. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 37 [39, 40, 41, 41, 40] Ns to WP. With K side facing, replace 37 [39, 40, 41, 41, 40] sts from right back shoulder on to Ns. With P side facing, replace 37 [39, 40, 41, 41, 40] sts from right front shoulder on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using WY, cast on 138 [142, 146, 154, 158, 166] sts at centre of machine in 2x2 rib. Using MT-6 / MT-6, K several rows ending with carriage at right. Set machine for 2x2 rib knitting. Set RC at 000.
Using MT-5••/MT-5•• and MC, K 9 rows.
Using MT-6/MT-6, K 7 rows.
Using MT-6•/MT-6•, K 3 rows.
Using MT-6/MT-6, K 7 rows.
Using MT-5••/MT-5••, K 9 rows.
Transfer stitches for stocking stitch. Make a hem by placing loops from first row worked in MC on to corresponding Ns. With K side facing, pick up 138 [142, 146, 154, 158, 166] sts and place on to Ns. Unravel WY. Push Ns to UWP. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

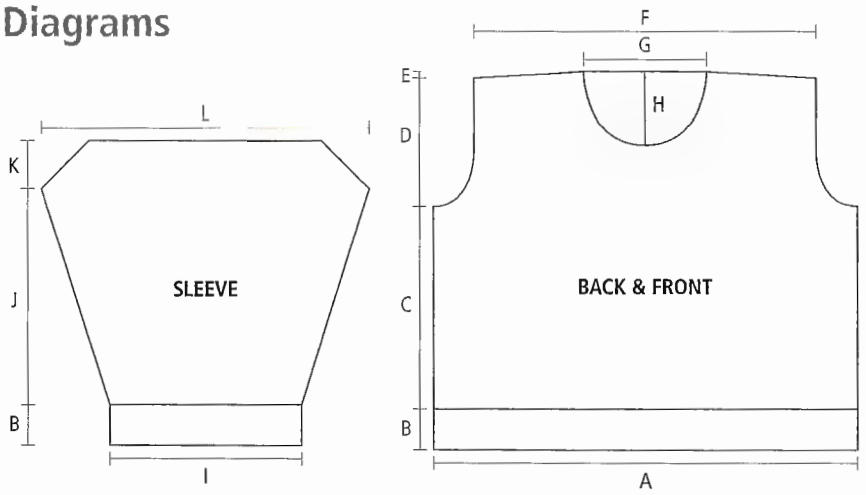
MAKING UP

Join neckband seam. Pin neckband edging in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves. Using mattress stitch, join side and sleeve seams. Wash as given below for special instructions.

SPECIAL WASHING INSTRUCTIONS

Wash as for oiled yarn. Using lukewarm water and washing up liquid with a spoonful of salt, squeeze gently through the garment. Repeat several times. Rinse several times in water of the same temperature as the wash water. Do not use fabric conditioner. Roll gently in a towel and lay out flat to width measurements on a dry towel and leave to dry naturally. When almost dry the garment may be hung on a frame to finish drying. Do not drip dry. Do not iron. May be gently steamed. ■

Diagrams



A = 62 [65.5, 68, 70, 72.5, 75] cm
B = 6 cm
C = 30.5 [29, 28, 27, 26, 26] cm
D = 29 [30.5, 31.5, 32.5, 33.5, 33.5] cm
E = 1 cm
F = 48 [50, 52, 54, 55, 56] cm
G = 18 [19, 20, 21.5, 22, 24] cm
H = 11 [11, 11, 12, 12, 12] cm
I = 29.5 [29.5, 29.5, 31, 31, 31] cm
J = 32 cm
K = 6.5 [7, 7.5, 7.5, 8, 9] cm
L = 58 [60.5, 63, 64.5, 67, 67] cm

Club Outings

Bags of fun... & lots to learn

Attention all Club Secretaries! Why not treat yourselves to a day out at one of these fantastic venues? Whether it's a trip to the shops to stock up on yarn or a day out at a show, there's bargains to be had and plenty to be learned, so don't delay, ring up today!

Undy Yarncrafts

Undy Yarncrafts, just 5 minutes from the Severn Bridge in Wales, is packed with coned **yarns** - acrylics, shetlands, lambswools, cottons, fancy yarns and branded yarns. We now stock a range of our own branded yarns - mostly wool and wool blends. **DesignaKnit** and **Silver Reed** stockist, **spares, accessories and servicing for most machines.** Hand spinning, weaving and dyeing supplies - in fact yarns for all occasions.

Ample free parking. Free refreshments. Club visits welcomed day, evening and weekends. Please ring Anne on 01633-881183.

Undy Yarncrafts
The Old Temperance Hall
West End, Magor
Monmouthshire NP26 3HT
Tel:- 01633-881183

NATIONWIDE EXHIBITIONS

Superb shows for everyone, from beginners to experts, covering all aspects of knitting and needlecraft. There's always lots of attractions including talks, demonstrations, workshops, advice centres and displays. They're always a great day out and well worth a visit.

Why not take advantage of advance ticket discount rates and special club savings? For more information about any of these exhibitions, please contact Nationwide at the address shown below or visit their website at **www.nwe.co.uk**

Stitch & Creative Crafts Show

- Sandown Park, Esher
  20th - 23rd January 2005
- G-Mex Centre, Manchester
  4th - 6th February 2005

Nationwide Exhibitions (UK) Ltd
PO Box 20, Fishponds
Bristol BS16 5QU
Tel: 0117-907 1000 Fax: 0117-907 1001

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30 North Street East
Uppingham
Rutland LE15 9QL
Tel:- 01572-823747
E-mail:-
uppyarn@wools.co.uk
Website:-
www.wools.co.uk

METROPOLITAN

Metropolitan supplies **all items for the machine knitter** from just a needle to a full machine. An excellent range of machines, yarns, books and accessories is always available. We specialise in tuition and offer Residential Courses, Correspondence Courses, a Knitting Club and a DesignaKnit Club.

We are open from 10.00 am until 4.00 pm each day, except Sunday. If you wish to bring your club, please contact us first to arrange a date so that we can make you especially welcome. Please contact us for FREE details of all activities of special interest throughout the year.

The Pinfold
Poole, Nantwich, Cheshire CW5 6AL
Tel:- 01270-628414
Fax:- 01270-610038
E-mail:- metromachineknit@btconnect.com
Website:- www.metropolitanmachineknitting.co.uk

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Club Line

Worldwide News

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to Clubline at the address on page 5 or e-mail us at **rpa@surf3.net**

CALLING NORTHAMPTON

First off, we have a letter from Valerie Williams looking for a club in the Northampton area and she writes:

Dear Anne
I e-mailed you previously about finding a club in the area and although I live in Northampton, it is also possible for me to get to the Buckinghamshire area (depending on the distance) as Milton Keynes is not that far from me. I hope you can help me as I have been a knitter on and off for about 10 years. It would be good to share ideas with others. Thanks in anticipation.

Val Williams
Hartwell, Northampton

NEWS FROM LANCING & SOMPTING MKC

We received a heartening letter from the Lancing & Sompting Machine Knitting Club. Babs Pugh has written to tell us how enthusiastic members kept the club going when their leader had to reluctantly retire for health reasons.

Shirley Bone had run the club for many years, but a couple of years ago she had to give up her work on doctor's orders. At first it was decided that the club would close. However, member **Jane Shaw** suggested that they ran the club between them - sharing the various responsibilities, so they decided to 'give it a go'.

They split the duties and, by general consensus, Jane was automatically delegated Chairperson, as the whole thing was her idea. They have a secretary, treasurer and assistant treasurer, membership secretary (who also takes the money!) plus a hostess who welcomes all speakers. One member organises all outings to exhibitions and so on whilst another produces lists of forthcoming events. Babs runs a small raffle on evenings when there is no speaker and they have a rota for tea, coffee and washing up.

Diane Bunyan is still a member and she often shares her vast knowledge of machine knitting by giving talks on various subjects. It's not only fun but also extremely helpful and To & Fro readers may remember that some of Diane's designs were published in the magazine. Jane arrange speakers, who need to be booked well in advance and, on the whole, the idea has been an outstanding success. The atmosphere is very friendly and they all enjoy club meetings on alternate Tuesday evenings from 7.00 to 9.00 pm. The venue is the WRVS Hall in South Street, Lancing. Happily, Shirley remains a member and is still able to join the group from time to time so they still keep in touch.

If you live in the area and would like more information, why not give Babs a call on 01903-610812? Also, if you have a similar success story, why not share it with us!

TENSION SQUARE EXPERT

Next we have a letter from Chris Keogh who has moved to Thirsk and she writes:

Hi Anne
I wonder if any of your readers will be able to help me? Last year I moved house from Scotland to Thirsk in North Yorkshire. I had a lot of contact with other knitters and belonged to a small knitting club, which is still going with very friendly ladies. My problem is that so far I have not been able to trace a knitting club or group in the area. I wondered if there is anyone out there who could help me. Like all knitters I need company to get me going. My husband tells me that I'm now an expert in knitting tension squares! So come on ladies, is there someone out there who can help me? Thanks Anne, look forward to seeing at the Bury show with all my friends from Scotland.

Best Wishes
Chris Keogh

LIFE LINE

Now we have a plea from Patricia Bee who tries to keep the GMK club database up-to-date and she writes:

Dear Anne
I read your comments in the current issue of MKM. about club updates. Can I please stress the following? Yes I know my database list may be out of date, as it was passed on to me about a couple of years ago. I had no idea where to get contacts details from and I don't belong to any club, so have to rely on club leaders or secretaries informing me. Basically, it doesn't seem to work very well so I have your magazine to keep me up to date.

I do get bits of information from some of the GMK members and from the general public whom I have helped in the past. However, if there are changes they don't let me know. So you see, your Clubline page is my life line for club updates. May I ask your readers that if they do belong to a club, will they please let me have their details.

Yours truly
Patricia Bee
6 Grange Avenue, Bawtry
DONCASTER, South Yorks DN10 6NS

SCOTTISH MACHINE KNITTERS

Now, for all readers in Scotland, here are the contact details of the Scottish Machine Knitters current committee members.

CHAIRPERSON
Mrs Isobel Grant ☎ 01355-264268
E-mail: ioman39@hotmail.com

VICE CHAIRPERSON
Mrs Pat Fountain ☎ 01631-564 906
E-mail: patfountain@aol.com

SECRETARY
Mrs Ann McCulloch ☎ 01631-562007
E-mail: demalian@aol.com

TREASURER
Mrs Nancy Munro ☎ 01592-743822
E-mail: AMunro6687@aol.com

MEMBERSHIP SECRETARY
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E-mail: murrielarges@aol.com

EDITOR & SOUTH WEST AREA
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E-mail: alicewallace@onetel.com

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E-mail: RandMRobbie@ukgateway.net

GLASGOW AREA
Mrs Pam Faulds ☎ 0141-881 8436
E-mail: pamfaulds@hotmail.com

HIGHLANDS/ISLANDS AREA
Nancy Duffie ☎ 0160-564509

LOTHIAN AREA
Mrs Mavis Branton ☎ 01506-434765

STIRLING AREA
Miss Chris Melville ☎ 01259-750052

PERTH/DUNDEE AREA
Mrs Morag Walker
917 Turnberry Avenue, Ardler
Dundee DD2 3YE

WELL DONE WHYALLA

Finally, let's give three cheers for members of the Whyalla Machine Knitters who've had a lot of fun organising a fashion show and raising funds. Margaret Fisher tells us all about it and writes:

Dear Anne

On Tuesday night 15th June 2004 we held our much talked about fashion parade of knitted garments. The proceeds from this show will be sent on to Greenhill Lodge. This establishment accommodates country residents (both patients and relatives) who are in need of medical treatment in Adelaide on a long term basis. It's not financially supported by the government so it is always looking out for replenishment of funds.

We first got the idea from the visit to us from **Tony Bennett** of **Dormani Yarns** who regularly puts shows on in Western Australia. Of course we knew we couldn't compete with Tony, but undaunted we went ahead anyway. We roped in our daughters, daughters-in-law, grandchildren and their friends to help us show off our display of garments. With over a hundred to see, it was quite a busy night. The girls were a little nervous to start with, but they got progressively more confident as the night wore on. They had an absolute ball in the changing room, with lots of squealing and giggling being heard.

Our finale was made up of two 'special dresses'. Again one of Tony Bennett's ideas came in to good use for one of them. It was a dress made up from biased fabric, which was wound around the model until a creation was produced. Much to our surprise, it looked really stunning! The second dress was on loan from Dot Barnard - a retired knitter who made the dress in 1979. This design came second in the Whyalla Show and went on to win a special prize in a competition when it was sent to Japan. We felt very honoured to have been loaned the dress.

We also had a trading table, which was loaded down with everything you could think of - and this also was a huge success. Hopefully we'll have raised around $2000 and sincerely thank everyone who helped in any way to make the show the success it was. The biggest 'thank you' must go to Brenda our President because without her there would have been no show. Brenda did a terrific job organizing everything so well done Brenda. That's all for now, kind regards to you all from Whyalla Knitting Club

Best wishes from
Margaret Fisher
Adelaide, Australia ■

By the way, if any readers in Australia would like to receive their copy of Machine Knitting Monthly from Tony Bennett or get in touch with him, here are the contact details:

Dormani Yarns
318 Lord Street
HIGHGATE
Western Australia 6003

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Terry's Corner

Animal, vegetable & mineral – Cotton

PART 3

Terry Mason is taking a fresh look at the good and bad attributes of animal, vegetable and mineral yarns we use for machine knitting. This time, cotton steps into the spotlight and you may be surprised to know that the amount of cotton used in textiles is greater than all the other fibres put together – over sixty five percent.

THE BASICS

How long has cotton been in use?

We're fairly certain that cotton has been cultivated and used to make fabrics for at least 7,000 years. Some experts believe that it may even have existed in Egypt as early as 12,000 BC. Fragments of cotton fabrics have been found by archaeologists in Mexico from 3500 BC, in India from 3000 BC, in Peru from 2500 BC and in the south west of the United States from 500 BC. It's a seed hair, similar to those on dandelions and I've often smiled at the thought of early man looking around and thinking to himself, "this is handy, twist them together and the wife can make me a shirt"! Cotton has always been a prized fibre and in Ancient Egypt only the High Priests were allowed to wear a cotton garment.

Where is cotton grown?

Cotton is found all over the world. The USA is well known for cotton production and the crop is grown in 17 states. It's a major crop in 14 of them and the cotton belt spans the southern half of the country, stretching from Virginia to California.

SLAVE TRADE & THE CIVIL WAR

A little history

The growth and development of cotton was labour intensive, needing a vast army of workers. Men and women were shipped from Africa to the southern states of America in appalling conditions, only to be treated very harshly for the rest of their lives. The cotton plant grew naturally (so to speak) and labour costs were practically non-existent, so business boomed until around 1860. Change came with the election of the anti-slavery republican Abraham Lincoln to the presidency in that year. The southern states decided they had to take drastic action to protect their interests and broke away from the federal union. Believing that Lincoln would restrict their rights to own slaves, southerners decided that secession was a better choice than to give up their economic system and their way of life.

President Lincoln and the north opposed the south's withdrawal and throughout the war, he steadfastly maintained that withdrawal from the union was illegal. Despite his hopes that there would be no conflict, the first shots of the Civil War rang out on 12th April 1861 and what followed came to be known as the bloodiest and saddest war in American history. More than half a million Americans lost their lives and, as a defining moment in United States history, the Civil War has no equal. Ultimately, the south did not achieve its goals and, after four years of fighting, the north won the war.

COTTONOPOLIS

Running a successful business is finding a raw material for the lowest price, converting it to something useful and then selling it for the highest possible price. Not only

was business booming in the USA, we had our own Cottonopolis in England. Most cotton was processed in Lancashire especially around Manchester, Oldham and Rochdale. There was good reason to call them the Dark Satanic Mills, where very young children worked long hours in appalling conditions for very small reward. Early mills were powered by water wheels and then run on coal, thus adding to the smoky atmosphere. As time moved on, canals were built and being born and bred in Manchester, I often walked along the canal paths between those mills.

COTTON AS A TEXTILE FIBRE

What is cotton?

Cotton is a seed fibre and the seeds have to be separated from the fibre hairs by a process called ginning. Over the centuries, cotton has been used extensively in weaving and also has a well-charted history in knitting. We've used it for hosiery, gloves and underwear made from interlock fabric on fine gauge machines. It's a comparatively inexpensive fibre, which is strong and easy to clean even when it's badly soiled. It maintains its character even after severe washing at high temperature, but does have a poor lustre and inferior crease recovery. It is possible to produce a high lustre by a process known as mercerising. The cotton is treated with caustic soda to cause the fibre to swell and this is the process used for the production of embroidery silks.

Is cotton still picked by hand?

Once the slaves were free, other methods of collecting the cotton balls had to be found and suitable machinery was developed. Nowadays, cotton is entirely machine harvested in the United States.

Why does cotton shrink when washed?

There are two kinds of shrinkage. Progressive shrinkage occurs when the fibre itself shrinks and wool is a classic example of a fibre that usually shrinks a little more each time it is washed. Relaxation shrinkage is when the fabric itself shrinks and this comes about by the tension applied to yarn and fabric during construction. When the fabric is washed or steam pressed, this tension is released and it shrinks back to its natural size. In most cotton fabrics, shrinkage occurs during the first wash. Machine knitters are often advised to wash tension swatches before measuring. We knit to this tension, then wash and dry the pieces of knitting before blocking and making up. Usually, no further shrinkage will occur when the garment is repeatedly washed and worn.

NOW FOR THE SCIENCE

Fibre preparation

The process begins with the opening of bales and blending of fibres to ensure a good mix. The cotton is separated into small tufts during blending and larger particles are removed. The next stage is carding, where the fibres are combed so they lay parallel to each other. The machine used is a rotating cylinder that's covered with wire teeth and it carries the fibres past slower moving flats, which are also covered with wire. This forms a web of fibres that's then formed into a large diameter rope-like structure called a sliver. The carding not only lays the fibres parallel to each other, but also removes smaller particles of rubbish and fragments of fibre. The fragile sliver, which has hardly any twist, is coiled into cans ready for drawing.

Next, several ends of sliver are fed through sets of rollers and stretched in a process known as drawing or drafting. The sliver has no twist, so the fibres are straightened as they slide past each other. The sliver is drawn several times to mix the fibres and make it more even. From drawing, the process can continue one of two ways – it's either prepared for ring spinning or goes directly to open end or rotor spinning.

Ring spinning

If the fibre is to be ring spun, the sliver must first be drawn to a smaller diameter in a process called roving. The rollers of the roving frame stretch the sliver and reduce the bundle of fibres to little more than the thickness of a pencil. For easier handling, a few twists are added and the roving is wound on to large bobbins. Many spinning methods for cotton are available today and the most suitable for yarn production, including rugs and carpets, is ring spinning and open end or rotor spinning.

Rotor spinning

In ring spinning, the roving is pulled through rollers into a fine stream of fibres and twist is added by a rotating spindle inside a ring. The yarn produced is continuously wound on a bobbin that sits on the spindle. Rotor spinning does not require roving to be prepared. Instead, the sliver of fibres is fed directly into a concave rotor. The fibres are collected along the inside of the rotor by centrifugal force and yarn is made by continually feeding and removing them. Rotor spinning not only requires less preparation than ring spinning, but also is a much faster process. It's favoured when yarn production costs need to be kept to a minimum - but it cannot match the look and quality of ring spinning.

Twisting and cabling

Cotton comes from a living plant and, like all plants and animals it has hairs of varying lengths. It's an interesting comparison that wool fibres may be many inches (or centimetres!) long but the length of good quality cotton fibre fibres is only about one and half inches. This very short staple length means that there's a limit to the size of single yarn that can be produced, although it can be increased substantially through plying or twisting single yarns together.

IS COTTON SOFT?

You'll find both hard and soft cotton yarns. On the plant the fibres are round tubes but when they are dried out they become a flat bean shape, which is also convoluted or twisted. This means that the actual direct contact with the skin is much reduced. The best cotton yarns are fine and combed to select the long fibres, so that the amount of twist required to produce a good yarn is minimal. The small amount of twist also keeps the yarn nice and soft and makes it ideal for underwear, hosiery, gloves and so on. Cotton of a suitable thickness for knitting on a standard gauge domestic machine is usually hard and stiff. Indeed, I bought a pullover recently made from 100% cotton and found it be just that.

IS COTTON COOL?

Man-made fibres don't absorb moisture, so 34 ►

All photos courtesy of USDA

Terry's Corner

they can become very uncomfortable in warmer conditions. They also do not provide the same ventilation as natural fibres. (Fungi flourish in a dark moist environment, so some synthetic garments can create an ideal habitat.) Unlike synthetics, cotton has superior absorbency and, because of its naturally textured surface and unique fibre structure, it breathes. It helps to absorb and remove body moisture and lifts it away from the skin - so yes, cotton is cool. Individuals with hypersensitive skin, which is prone to allergic reactions, may also gain great benefit from wearing cotton next to the skin.

WASHING COTTON

Cotton can be dyed very easily and with a wide range of colours and fastness. Just as a point of interest, I wonder how many of you look at the washing instructions on labels in garments that you buy or on cone or ball bands? If you don't, I suggest that you start right now. Household laundry aside, the ideal washing powder for all knitted garments is Dreft, or something similar. Many biological powders and detergents contain substantial amounts of optical brightening agents. Whilst they can make your wash appear clean and bright, they will also turn it yellow unless they are rinsed to remove every trace of the product. Yellowing is greatly increased if the garment is dried in direct sunlight or intense artificial light. So, rinse well and avoid drying your things in strong direct light.

COTTON & KNITTING MACHINES

I may be corrected, but I do believe that standard gauge machines are made for knitting comparatively heavier yarns. Heavy cotton yarns are rather stiff and they do not possess sufficient elasticity for good knitting. Finer yarns made from combed cotton can be knitted on fine gauge machines - but then we don't all have one, do we!

COTTON BLENDS

Cotton can be blended with other fibres at several stages and perhaps the first obvious place is when the bales have been opened. Blending can also take place at the draw frame, where the sliver ends of different fibres are drawn together and this can be called a 'draw blend'. Finally, cotton can be blended with other fibres when ends of yarn are plied together to produce the finished product.

EASY CARE

Natural fibres have variations within them and will always have something special to offer. However man-made fibres are very even and, as a result, so are the fabrics made from them. The term 'easy care' generally means that fabrics are crease resistant, easily washed and dried. It has to be said that pure cotton doesn't rate highly in this respect, unless the fabric is given a special finish. Although woven cotton fabrics are really attractive and comfortable, most folk would accept that man made fibres do have lots of advantages. There's lots to be said for poly-cotton but, "give me a pair of fine Egyptian cotton sheets any day", says our Editor Anne! ■

Club Speakers

Watch, listen, learn & enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.

BERYL JARVIS

Clubs, have you seen my **Info Slide show** yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please **suggest any other topic** you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leics LE13 0HR
Tel:- 01664-850418
E-mail: beryl.jarvis@ntlworld.com

UPPINGHAM YARNS

Uppingham Yarns now give talks accompanied by their Mobile Shop for knitting clubs, guilds and similar groups. We travel the length of the country and will visit at any date or time requested, subject to previous bookings.

Enjoy a talk on yarns, including an introduction to industrial yarns, thicknesses, fibre types and so on. Our popular slide talk shows how a Cut & Sew or a Fully Fashioned garment is produced commercially from cone to finished article. Our latest slide talk shows how industrial yarn is produced. We hope to expand the number of talks to cover other aspects of the textile industry in the near future. The talks are accompanied by our Mobile Shop, which is stocked with a good assortment of yarns and accessories in roll-on, roll-off containers. Please contact us and we will send your further details.

Uppingham Yarns
30 North Street East
Uppingham, Rutland LE15 9QL
Tel:- 01572-823747
E-mail:- uppyarn@wools.co.uk
Website:- www.wools.co.uk

DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My **Cut & Sew talks** can be general or deal with entire garments. I can also talk about **Decorative Techniques** including embroidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics. My **day courses** cover a number of Cut & Sew topics. Weaving a Top with Fine Yarns can be a day course or last for two days if you would like a hands on presentation. Other topics are Intarsia Knitting and Steam Pressing. Using An Overlocker is always an enjoyable, hands-on presentation. Please write to me if you would like more information.

Debbie Kendall
32 Fortescue Road
Poole, Dorset BH12 2LJ

SEAN CAREY

As a male speaker on the club circuit, I possibly have some novelty value. Showing groups of craftswomen how easily they could make their very own garment patterns does make for a unique booking. I am also well-known on the exhibition circuit for my workshops and the Knit, Stitch & Creative Crafts exhibitions. Since my first club visit in 1989, I have toured Britain visiting hundreds of machine knitting and craft clubs, to entertain and teach. I believe passionately that by making "made to measure" patterns, you gain full control of your craft and the freedom to make what you want in your own way. My approach is simple and it works! I would be delighted to visit your club, anywhere in the country, at any time. Please phone, write or fax for more information.

Sean Carey
32 Berkeley Road
Earlsdon, Coventry CV5 6NX
Tel:- 024-7667 9117

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New Editions

A touch of class

Let's look at some new pattern books from **Busy Bee** and work on some great ideas for customising a classic favourite.

Anyone who has bought Barbara and Hilary's Busy Bee patterns since they started writing them in 1988 will have noticed a lot of changes in the way they are presented. From the original 'black and white' books with hand drawn illustrations to today's beautiful colour covers with crisp photographs and clear diagrams, the books chart the changes in computer technology as well as the advances in machine knitting technology. In response to requests from knitters, both new and old, Busy Bee has been re-issuing some of the earlier books.

"We get so many requests that it's difficult to know which books to re-issue next", says Hilary - whose job it is to covert Barbara's designs into books for sale.

The latest new edition is **Book 32 A Touch of Class,** a real classic with its mix of classic and longer lengths; 'V', round and square neck designs plus square armholes, semi-set in sleeves and the fashionable set in sleeve. What makes this book different is the influence of Art Deco motifs, which Hilary used to adorn Barbara's designs.

The crocus inspired motifs on both the square neck sweater and the cardigan are timeless. Using Forsell's Shamal with its range of lovely soft colours, the background is shaded with black and green. If the colours are not available or if a lighter look is required, Hilary suggests just using the two main colours for these garments.

With its semi-set in sleeves, the longline 'V' neck cardigan is a particularly useful addition to any wardrobe. Shown here in the classic orange and cream colour scheme, this has also been knitted in different shades of purple on a black background and looks stunning! Barbara says that garments like this, where the Fair Isle work is restricted to a border at the base of the garment and the sleeves, can also be knitted in stocking stitch throughout.

Another way of co-ordinating the cardigan with the crocus jumper would be to work in stocking stitch but to change the background colour as you work to match the background colour of the sweater. Then it's the matter of a moment to add some classy pockets by following the instructions for the longline sweater pockets.

"Use a true purple and black for best effect", advises Barbara. The colours of the 'flower sweater' had to be lightened for photography, whereas the original purple and black sweater (which can be seen at the exhibitions) gives a more pleasing effect.

The glitter yarn in the burgundy jacket is a 4 ply thickness and is still available from Texere.

We've left the real classic until last - the long-line sweater has fashionable set in sleeves for a perfect fit and a slightly wider neckline finished with a narrow band. The pockets are neat, because they're made with a separate pocket bag and full instructions are in the pattern. The classic shape is set off with a single motif positioned to 'flow' through one of the pockets. As shown, the stitch pattern is 32 stitches wide but a narrower version, to be placed centrally on the front of the garment, is also included.

Everything in this book is knitted in 4 ply and is suitable for a standard gauge punchcard or electronic machine with a ribber. Sizes vary but will generally fir bust sizes between 32 and 44 inches. This new edition of Book 32 is available now at £5 including p&p. By the way, there are just a few collector's copies of the original black and white book for sale at the old price of £3.50. You can place your order through Trading Post or write to Hilary direct enclosing a cheque or postal order made payable to Busy Bee and here's the address:

Busy Bee Basics
9 Alpha Road, Stretford
MANCHESTER M32 9JJ ■

Busy Bee BASICS

TEXERE YARNS

Texere sells an extensive range of yarns for knitting, weaving, hand and machine embroidery, rug making, tassels and braiding plus a wide selection of accessories. For a fully comprehensive catalogue with samples and information send £4.50 to the following address. If you have the facility, you may also like to visit the fully illustrated website for secure online shopping.

Texere Yarns
College Mill, Barkerend Road
BRADFORD, West Yorkshire BD1 4AU
Tel:- 01274-722191 Fax:- 01274-393500
E-mail:- enquiries@texere-yams.co.uk
Website:- www.texere-yarns.co.uk

FORSELL YARNS

For further information about Forsell yarns and details of your local stockist, here's the address you need:-

Forsell Yarns, Silver Viscount
Units D & E, Rectory Business Centre
Rectory Road, RUSHDEN
Northamptonshire NM0 0AH
Tel:- 01933-311888 Fax:- 01933-312888

Kid's Stuff

Based on a design by reader **Doris Elliott**

Here's the companion pattern to the 'upside down' sweater we included in the October issue. The sleeves are knitted from top to bottom, so it's ideal for children who may grow and need them lengthening before the sweater has seen better days! The sleeves are knitted from top to bottom in this design, so it's ideal for children who may grow and need them lengthening before the sweater has seen better days! There's less making up, too and we've added a 'V' neck to make the pattern more versatile. You might like to know that repeatable buttons are available from Uppingham Yarns, to colour match all their yarns. They cost just a few pence each and are available in either Fisheye or Star pattern. For example, Fisheye buttons in sizes 22 and 26 cost 4p each and the same sizes cost 5p in the Star pattern. Please request details from Uppingham Yarns at the address given in the pattern

Pattern Information

MEASUREMENTS

To fit chest or bust 61 [63.5, 66-68.5, 71, 73.5, 76, 79-82, 84, 87-89.5, 92, 97] cm, 24 [25, 26-27, 28, 29, 30, 31-32, 33, 34-35, 36, 38] in.

Actual size 63 [66, 70, 73, 77, 80, 85, 87, 92, 95, 99] cm, 25 [26, 27¾, 28¾, 30½, 31½, 33½, 34¼, 36¼, 37½, 39] in.

Length to back neck 39 [40.5, 42.5, 44, 46, 47.5, 49.5, 51, 53.5, 55, 57.5] cm, 15½ [16, 16¾, 17½, 18¼, 18¾, 19½, 20¼, 21¼, 21¾, 22¾] in.

Sleeve seam 31 [32, 33, 34.5, 35.5, 36.5, 38, 39, 40, 41.5, 42.5] cm, 12¼ [12¾, 13, 13¾, 14, 14½, 15, 15½, 15¾, 16½, 16¾] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 91 [95, 99, 103, 111, 115, 119, 123, 131, 135, 139] Ns at centre of machine to WP with extra N at right.

* Push every 4th N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 1 row. Using MT-2, K 39 rows. Push empty Ns from NWP to WP. Make a hem by placing loops from first row worked in MY on to corresponding Ns and placing bars from ladders on to empty Ns *.

3RD, 4TH, 7TH, 8TH & 11TH SIZES

Inc 1 st at both edges.

ALL SIZES

91 [95, 101, 105, 111, 115, 121, 125, 131, 135, 141] sts. Set RC at 000. Using MT, K 80 [84, 88, 92, 96, 100, 104, 108, 112, 116, 120] rows.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end on next row and every foll alt row until 31 [33, 35, 37, 39, 41, 43, 45, 45, 47, 47] sts remain.

NECKBAND

Transfer every alt st on to adjacent N. Push empty Ns to NWP. Push WP Ns to HP. Weave nylon cord under and over Ns in HP. Set carriage to knit back to WP. Using MT-4, K 20 rows. Push empty Ns to WP. Make a hem by placing loops from first row on to corresponding Ns and placing bars from ladders on to empty Ns. Using MT+2, K 1 row. Push Ns to HP, then back to UWP, lay 38 ►

Kid's Stuff

◄ 37 yarn over and knit back to NWP by hand. Cast off with a latch tool. Pull out nylon cord.

RIGHT FRONT

Push 43 [47, 51, 51, 55, 55, 59, 63, 63, 67, 71] Ns to WP.
Work as for Back from * to *.

1ST, 6TH & 9TH SIZES
Inc 1 st at both edges.

3RD, 8TH & 11TH SIZES
Dec 1 st at right edge.

4TH & 7TH SIZES
Inc 1 st at right edge.

ALL SIZES
45 [47, 50, 52, 55, 57, 60, 62, 65, 67, 70] sts. Set RC at 000. Using MT, K 80 [84, 88, 92, 96, 100, 104, 108, 112, 116, 120] rows.

SHAPE RAGLAN ARMHOLE
Cast off 2 sts at beg of next row. K 2 rows. Dec 1 st at raglan edge on next row and every foll alt row until 39 [41, 44, 46, 49, 51, 54, 56, 59, 61, 64] sts rem.

SHAPE FRONT SLOPE
Place marker at left edge. Dec 1 st at each end on every foll alt row until 11 [11, 12, 12, 13, 13, 14, 14, 17, 17, 20] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. Fasten off.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

RIGHT SLEEVE

Push 13 Ns at centre of machine to WP with extra N at right. Push every alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 1 row. Using MT-4, K 19 rows. Push empty Ns from NWP to WP. Make a hem by placing loops from first row worked in MY on to corresponding Ns and placing bars from ladders on to empty Ns.
Push 30 [31, 33, 34, 36, 37, 39, 40, 43, 44, 47] adjacent Ns at left and right to WP.
With P side facing, pick up 2 sts from cast off sts on Right Front raglan and 28 [29, 31, 32, 34, 35, 37, 38, 41, 42, 45] large loops along raglan edge and place on to Ns at right.
With P side facing, pick up 2 sts from cast off sts on right raglan of Back and 28 [29, 31, 32, 34, 35, 37, 38, 41, 42, 45] large loops along raglan edge and place on to Ns at left. 73 [75, 79, 81, 85, 87, 91, 93, 99, 101, 107] sts.
Push 30 [31, 33, 34, 36, 37, 39, 40, 43, 44, 47] Ns at left and right from WP to HP. Set carriage to hold. Set RC at 000. Using MT, push 1 inside N at opposite end to carriage from HP to UWP on next 56 [58, 62, 64, 68, 70, 74, 76, 82, 84, 90] rows. Push 2 Ns at opposite end to carriage from HP to UWP on next 2 rows.
Set RC at 000. K 7 [12, 7, 13, 8, 12, 8, 12, 14, 12, 12] rows. Adjust length at this stage, if required.
Shape sides by dec 1 st at each end on next row and every foll 10th [9th, 9th, 9th, 9th, 9th, 9th, 9th, 8th, 8th, 7th] row until 51 [51, 53, 55, 57, 59, 61, 63, 65, 65, 65] sts rem. K 2 [2, 2, 2, 2, 2, 3, 3, 3, 3, 3] rows. RC shows 110 [114, 118, 124, 128, 132, 138, 142, 146, 152, 156].

CUFF
Transfer every alt st on to adjacent N. Push empty Ns to NWP. Push Ns to HP. Weave nylon cord under and over Ns in HP. Set carriage to knit back to WP. Using MT-4, K 30 rows. Make a hem by placing loops from first row on to corresponding Ns and placing bars from ladders on to empty Ns. Using MT+2, K 1 row. Push Ns to HP, then back to UWP, lay yarn over and knit back to NWP by hand. Cast off with a latch tool. Pull out nylon cord.

LEFT SLEEVE

Work as for the Right Sleeve reversing shaping by reading left for right and right for left.

BUTTONHOLE BAND

Push 79 [82, 86, 89, 93, 96, 100, 103, 108, 111, 116] Ns to WP. With P side facing, pick up 24 [25, 27, 28, 30, 31, 33, 34, 37, 38, 41] large loops along right front edge from shoulder to marker, 45 [47, 49, 51, 53, 55, 57, 59, 61, 63, 65] large loops from marker to top of hem and 10 large loops from hem and place on to Ns. Inc 1 st at lower edge. Push Ns to HP. Weave nylon cord under and over Ns.

General Information

PATTERN RATING
* Easy to knit, for knitters with a little experience.
We've given a large number of sizes and we suggest you read through the pattern carefully, then mark the size you'd like to make before starting to knit.

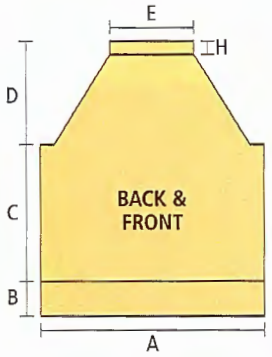
MACHINES
This pattern is suitable for standard gauge machines.

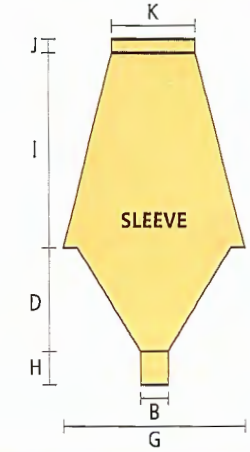
MATERIALS
Uppingham Yarns 4-ply Acrylic
1 [1, 1, 1, 1, 1, 1, 1, 1, 1, 1] x 500 g cone in Yellow (MY).
6 [6, 6, 6, 6, 7, 7, 7, 7, 8, 8] buttons.
For further information about this yarn or to request a free shade card, please write to Uppingham Yarns Ltd at 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.

GARMENT WEIGHT
Finished garment in first size weighs 126 g.

Diagrams

A = 32.5 [33.5, 36, 37.5, 39.5, 41, 43, 44.5, 46.5, 48, 50] cm
B = 4.5 cm
C = 20 [21, 22, 23, 24, 25, 26, 27, 28, 29, 30] cm
D = 14.5 [15, 16, 16.5, 17.5, 18, 19, 19.5, 21, 21.5, 23] cm
E = 11 [11.5, 12.5, 13, 13.5, 14.5, 15, 16, 16, 16.5, 16.5] cm
F = 16 [16.5, 17.5, 18.5, 19.5, 20, 21, 22, 23, 23.5, 25] cm
G = 26 [26.5, 28, 28.5, 30, 31, 32.5, 33, 35, 36, 38] cm
H = 2 cm
I = 27.5 [28.5, 29.5, 31, 32, 33, 34.5, 35.5, 36.5, 38, 39] cm
J = 3.5 cm
K = 18 [18, 18.5, 19.5, 20, 21, 21.5, 22.5, 23, 23, 23] cm





Set carriage to knit back to WP. Using MT and MY, K 5 rows. Make 6 [6, 6, 6, 6, 7, 7, 7, 7, 8, 8] evenly spaced buttonholes between lower edge and marker by transferring one st on to adjacent N, leave empty Ns in WP. K 10 rows. To finish buttonholes, lift top bar of buttonhole on to N directly above it. Knit through by hand, then transfer to adjacent N. Lift bottom bar on to empty N. K 5 rows. Make a hem by placing loops from first row on to corresponding Ns. Using MT+2, K 1 row. Push Ns to HP, then back to UWP, lay yarn over and knit back to NWP by hand. Cast off with a latch tool. Pull out nylon cord.

BUTTON BAND
Work as for the Buttonhole Band reading left for right and omitting buttonholes.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side and sleeve seams. Join ends of neckband to front bands. Neaten ends of bands. Sew on buttons. ■

Clean Cut

An exclusive **Nina Miklin** design

Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].
To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 53 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5• on a Brother 910).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming (except on top of sleeves).
c) It is not necessary to refer to Nina's Knit To Finish books to make this design. However, the following notes will help readers who have purchased them to achieve a superb finish.

NOTES ON KNIT TO FINISH, BOOKS 1, 2 & 3

The numbers in dark circles (❶) refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in Book No.1, Book No.2 and Book No.3 in the Knit To Finish series. They are not part of the instructions given below to knit the actual garment. If you prefer to use your own method of finishing a garment, simply ignore the circles.

❶. For all the increases, work as described in Book No. 3, Page 7, Step 5 and for the decreases, Book No. 3, Page 5, Step 2.
❷. Mark the beginning of the armhole shaping as described in Book No. 3, Page 5, Step 1.
❸. Knit the neckline as described in Book No.1, Part One: Mark - Page 5, Step 8. Repeat shaping on left - Page 5, Step 10, work as described, Chapters 2, 3, 4, 5 and 6.
❹. Knit the loose row and Latch Tool Cast-Off as described in Book No. 1, Part Four, Chapters 4 and 5, Pages 16 to 19.
❺. Work the second side as described in Book No. 1, Page 9, Step 10.
❻. See Book No. 3, Pages 14 and 15.
❼. See Book No. 1 and Book No. 3 for replacing the shoulder seam for the classic shoulder.
❽. Remove waste yarn from front first.

❾. For left shoulder, sleeve, underarm and side seam, see Book No. 3, Part Two, Chapters 3, 4 and 5.

WELT & SLEEVE TRIMMING

Cast on with waste yarn (Colour 1) as per the diagram and knit a few rows ending with carriage at left. Using MT-1• and MY, K 3 rows. Using MT-••, K 8 rows. Using MT-1•, K 8 rows. Make a hem by picking up the loops of the 4th row after the waste yarn (Colour 1) and place on to corresponding Ns. Using MT-••, K 2 rows. Using waste yarn (Colour 2), K a few rows and release from machine, leaving empty Ns in WP. Turn knitting around and with carriage at left and P side facing, pick up the loops of the first row knitted in MY, after waste yarn (Colour 1) and place on to Ns. Place sts of last row knitted in MY, which is on waste yarn (Colour 2), on to the same Ns. Using MT-•• and MY, K 1 row. Carriage is at right. Set RC at 000.

General Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
From Nina Miklin (all already wound double)
Cashmere / Silk / Wool / Angora or
100% Extra Fine Cashmere or
Extra Fine Cashmere / Silk
1 [1, 1, 1] x 350 g cone in Main Yarn (MY).
A small amount of waste yarn in two different colours (Colour 1 and Colour 2).
For further information about this yarn, please write to Nina Miklin, PO Box 32503, London W3 8GD.

• Photography Matt Smith • Stylist Sally-Ann Carroll

Knitting Instructions

FRONT
Push 142 [156, 170, 184] Ns at centre of machine to WP.

KNIT WELT TRIMMING
Using MT, K 14 [15, 16, 17] rows. Shape sides ❶ by dec 1 st at each end on next row and every foll 14th [15th, 16th, 17th] row until 128 [142, 156, 170] sts rem. K until RC shows 112 [122, 132, 142]. Inc 1 st at each end on next row and every foll 7th row until there are 146 [160, 174, 188] sts. K until RC shows 174 [184, 194, 204]. Place marker at each end ❷. Carriage is at right *.

SHAPE ARMHOLES
Set RC at 000. Dec 1 st at each end of next 4 [7, 9, 11] rows.
Dec 1 st at each end of every foll alt row 3 [3, 3, 6] times.
Dec 1 st at each end of every foll 3rd row 1 [2, 6, 5] times.
Dec 1 st at each end of every foll 4th row 3 times.
Dec 1 st at each end of every foll 5th row 2 times.
Dec 1 st at each end of every foll 8th row 2 [2, 1, 1] times.
K until RC shows 076 [080, 086, 092].

SHAPE NECK
Shape neckline whilst increasing at armhole edge from row 088 [092, 098, 104], 1 st every 7th row 3 times. Set carriage to hold. Push all Ns at left, plus 7 [8, 9, 10] Ns at right of centre 0 to HP and K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows.
(Push 2 Ns at neck edge to HP, K 2 rows) 5 times.
RC shows 092 [096, 102, 108] ❸. Dec 1 st at neck edge ❶, K 2 rows.
(Dec 1 st at neck edge, K 3 rows) 5 times.
When RC shows 109 [113, 119, 125], K 1 loose row at maximum tension over all shoulder sts and work the Latch Tool Cast-Off ❹.
Repeat neckline shaping on left of centre 0, reading left for right and right for left ❺. Place all 50 [52, 54, 56] neck sts on to WY.

BACK
Work as for Front to *.

SHAPE ARMHOLES
Set RC at 000. Dec 1 st at each end of next 4 [7, 9, 11] rows.
Dec 1 st at each end of every foll alt row 3 [3, 3, 6] times.
Dec 1 st at each end of every foll 3rd row 1 [2, 6, 5] times.
Dec 1 st at each end of every foll 4th row 3 times.
Dec 1 st at each end of every foll 5th row 2 [2, 1, 1] times.
K until RC shows 077 [080, 086, 089] ❷.

SHAPE SHOULDER
Shape shoulder by dec 1 st ❶ at each end of knitting on next 28 [30, 31, 33] rows, whilst shaping back neckline from RC 091 [096, 103, 108]. Set Carriage to hold. Push all Ns at right [left, right, left] plus 10 [11, 12, 13] Ns at left [right, left, right] of centre 0 to HP and K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows.
(Push 4 Ns at neck edge to HP, K 2 rows) 3 times.
(Push 2 Ns at neck edge to HP, K 2 rows) 2 times.
Fasten off rem st. RC shows 105 [110, 117, 122].
Repeat back neck shaping on second side of centre 0 while continuing shaping the shoulder and reading left for right and right for left. Place all 62 [64, 66, 68] neck sts on WY.

SLEEVES
Push 66 Ns at centre of machine to WP. Knit sleeve trimming. Using MT, K 13 rows.
Shape sides by inc 1 st at each end on next row and every foll 13th row until there are 84 sts, then on every foll 10th row until there are 88 [88, 86, 86] sts, then on every foll 5th row until there are 110 [116, 122, 128] sts. K until RC shows 205 42 ►

Clean Cut

◄ 41 [215, 225, 235]. Place marker at each end ❷.

SHAPE TOP

Set RC at 000. Dec 1 st ❶ at each end of every row until 84 [90, 100, 110] sts rem, then on every foll alt row until 80 [86, 92, 100] sts rem, then on every foll 3rd row until 60 [66, 72, 80] sts rem, then on every foll alt row until 50 [52, 62, 74] sts rem. RC shows 057 [061, 059, 055].

SMALL SIZE

Dec 1 st at each end on next row and every foll alt row until 40 sts rem. RC shows 066.

MEDIUM SIZE

Dec 1 st at each end of next 3 rows, then every foll alt row until 42 sts rem. K 1 row. RC shows 069.

LARGE SIZE

Dec 1 st at each end of next 3 rows, then every foll alt row until 52 sts rem. Dec 1 st at each end of next row and foll 2 alt rows. 46 sts. K 1 row. RC shows 072.

EXTRA LARGE SIZE

Dec 1 st at each end of next 3 rows, then foll alt row. 66 sts rem. (Dec 1 st at each end of next row and foll alt row) 4 times. K 1 row. Dec 1 st at each end of next row. 48 sts. K 1 row. RC shows 075.

ALL SIZES

Set carriage to hold. Push 1 N at each end to HP on next 9 rows. RC shows 075 [078, 081, 084]. Cut yarn. K 1 loose row at maximum tension over all 40 [42, 46, 48] stitches and work the Latch Tool Cast-Off ❹.

NECKBAND

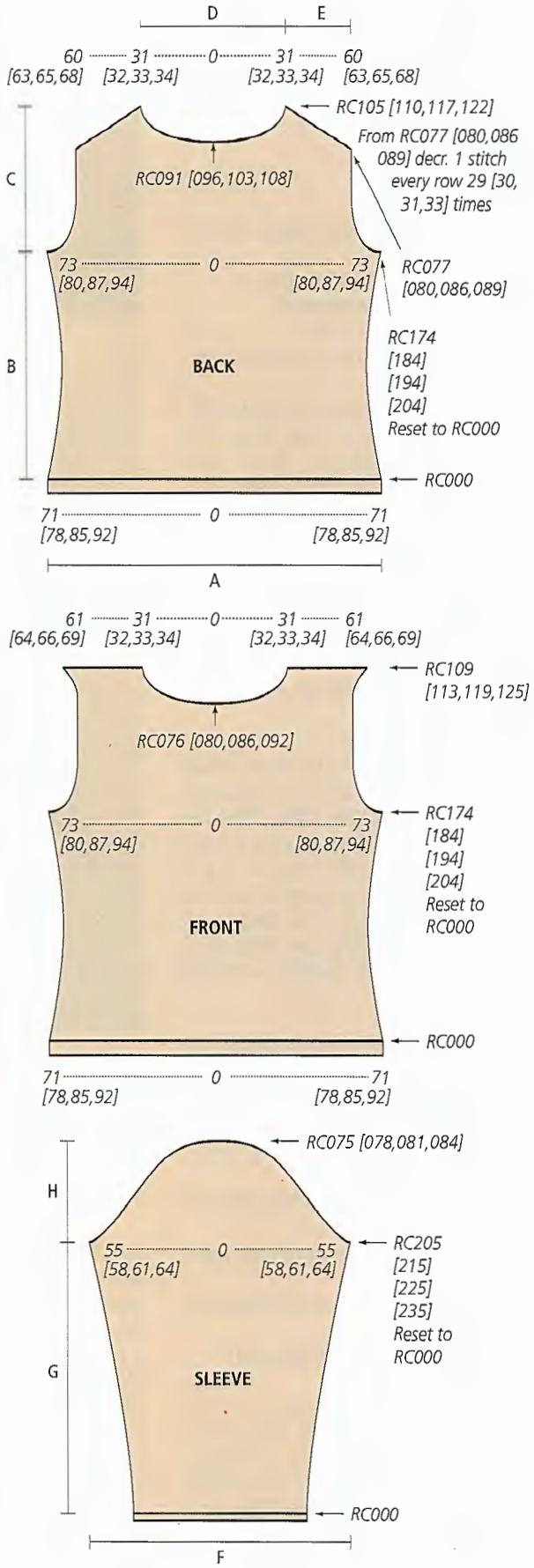
Join right shoulder seam ❺.

Push 155 [159, 163, 167] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-•• and MY, K 5 rows. Using MT-1, K 6 rows. Make a hem by picking up loops from first row worked in MY and placing on to corresponding Ns. Unravel WY, when work is completed. Using MT-••, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns ❼. K 1 row. K 1 loose row by hand and work the Latch Tool Cast-Off.

MAKING UP

Wash all garment pieces and steam press ❽. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams ❾. ■

Diagrams



A = 45.5 [50, 54.5, 59] cm
B = 32.5 [34.5, 36.5, 38.5] cm
C = 20 [20.5, 22, 23] cm
D = 20 [20.5, 21, 21.5] cm
E = 9 [9.5, 10, 11] cm
F = 35 [37, 39, 41] cm
G = 38.5 [40.5, 42.5, 44] cm
H = 14 [14.5, 15, 15.5] cm

From across the water...

Town & country

Jean Thornley is a happy machine knitter who moved from Lancashire to Canada almost 30 years ago and wrote to us recently.

Dear Anne
I am originally from Warrington, England but have lived in Canada for 28 years, 27 of them in Fredericton, New Brunswick. I belong to a machine knitting club called the **Town & Country Machine Knitters.** It is only a small group; about 7 to 10 members attend regularly. We meet once a month and we try to have an all day workshop 2 or 3 times a year. This year we also had a weekend knitting retreat as one of our members has a cottage by a lake. It was great to spend almost two days just knitting.

Maritime Canada is made up of three provinces, New Brunswick, Nova Scotia and Prince Edward Island. In Europe these provinces would stretch from London to Berlin but have a total population about twice that of Birmingham. We try to have a seminar once a year, usually in October, and the provinces take turns in hosting it. This year it is Nova Scotia's turn. When New Brunswick was a recent host, **Scott Reno** was our demonstrator. My husband Cliff and I hosted Scott in our home for four days and he was lots of fun. **Mary Anne Oger** is also a favourite demonstrator.

We have an attendance of 50 to 60 people, as distances and aging knitters hinder greater attendances. Our seminars usually start on a Friday evening and continue all day Saturday. We only have two or three vendors as the vendors from other provinces (Quebec and Ontario) don't find it very cost effective to travel 1000 or 2000km and sell to so few.

I have been to some of your shows in England, whilst on holiday and they are so different. At our seminar, Friday evening is always a meet and greet time. We have a main demonstrator who works all day Saturday and club members usually have small demos on the side. There is always a fashion show, door prizes and a small competition. Because of the small numbers, one tends to meet the same people every year and become friends. In recent years we have had a small group of people from Maine, USA as their state is next door to New Brunswick.

I bought my first knitting machine in 1987. It was a Singer 360 and I have loved knitting ever since. I also have a Brother 970, mid-gauge LK150 and a little portable machine – the Brother KH341, which I have never ever seen for sale since, but it is great for taking away with me when visiting my daughters in Ottawa. When it is folded up it isn't much bigger than a large laptop computer.

Your magazines have been my lifeline for knitting. I have used them for ideas and techniques and use them constantly as sources for demonstrations at our knitting club. Yarn from overseas is quite expensive, but we do have a few manufactures that produce some good yarns here in Canada. It is mail order, of course although we do have an outlet here in Fredericton, so we can buy some yarns and machine supplies locally.

I knit mostly for my four grandsons and myself now but my knitting group knit for charity every Christmas as we have lots of people that need warm hats and scarves during the months of winter. I also knit for my local Red Cross and they sell the items for their disaster relief.

> *These provinces would stretch from London to Berlin but we have a total population about twice that of Birmingham...*

Thank you for the interesting magazines, I have learnt a lot from them over the years and I am still learning. If any of your readers are going to be in the Maritimes particularly in the New Brunswick area late September early October 2005 and would like to attend our Machine Knitting Seminar, I would be very happy to give them the details. All the best from a happy knitter in Canada.

Jean Thornley
New Brunswick, Canada ■

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If you should have reason to return any goods purchased from the Trading Post, in the first instance please contact the supplier direct for further guidance. We regret that we are unable to accept returned goods at our offices, but we will investigate any complaints.

Knitmates

Over the years Wendy Clark has specialised in American patterns. Ricki Mundstock's Magic Cables and Caryl Smith's Electronic Garter Carriage Patterns are especially popular. Price given below in brackets ( ) includes a disk. Please state whether Brother or DesignaKnit, (Passap patterns – Creation 6 or DesignaKnit) is required.

RICKI MUNDSTOCK

Stocks are low - call 01628-783080 for details

KM17	Magic Aran 1 Electronic	£5.80 (£11.15)
KM18	Magic Aran 2 Electronic	£5.80 (£11.15)
KM19	Magic Aran 3 Electronic	£5.80 (£11.15)
KM20	Magic Aran 4 Electronic	£5.80 (£11.15)
KM03	Magic Aran 5 Electronic	£5.80 (£11.15)
KM04	Magic Bulky Collection	£9.80 (£14.45)
KM05	Bulky Collection 2	£9.80 (£13.95)
KM06	Electronic Sampler	£7.40 (£12.40)
KM07	Patchwork Pullovers	£7.40 (£10.40)
KM08	Patchwork Cardigans	£9.80 (£13.10)
KM09	Passap Tiffany E6000	£8.40 (£12.40)
KM10	Diamonds & Cables E6000	£6.40 (£9.80)

CARYL SMITH

KM11	Wrap Yourself in a Rainbow	£7.95
KM12	House of Cards	£7.95
KM13	SIFI (Set it and forget it)	£7.95
KM14	Braided Cable	£7.95
KM15	Chain Reaction sweater/cardigan	£7.95
KM16	Swan Lake	£7.95

Disks available for each pattern cost £4.00 each. Please state whether Brother or DesignaKnit when ordering.

Hague

Website:- www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

LINKING MACHINES

HL01 D280H Hand Operated £285.00
HL02 D280E Electric £365.00
HL03 D290CE Chunky Electric £475.00
HL04 D280FE Fine Gauge Electric £475.00
HL06 Hand operated linker converted to electric. (Machine has to be returned to Hague) £135.00

LINKER ACCESSORIES & SPARES

HL07	Linker stand	£34.05
HL08	Needle threader	£3.05
	Linker Needles (supplied in pack of 2)	
HL09	D280H	£5.00
HL10	D2980E	£6.80
HL11	D290CE	£7.35
	Spare linker points (supplied in pack of 10):-	
HL12	D280H & D280E	£4.80
HL13	D290CE & D290FE	£7.30
HL14	Point guard	£8.55
HL15	Spare ratchet springs (2)	£3.60

BOOKS ON LINKING

HL16	Diane Bennett	£4.00

VIDEOS ON LINKING

HL17	Ruth Wood	£15.00
HL18	Diane Bennett	£15.00

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HL19	PDB 125g winder	£80.00
HL20	PDB 250g winder	£105.00
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HL22	PDB 125g twister	£120.00
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HL24	Spare bobbin, 125g twister	£1.85
HL25	Spare bobbin, 250g winder	£2.55
HL26	Spare bobbin, 500g winder	£3.05
HL27	Spare drive belts for winders (2)	£2.55
HL28	Spare drive belts for twisters (2)	£2.55
HL29	Yarn tension mast, 125g winder	£21.05

KNITTING ACCESSORIES

HL30	Brother blank cards (10)	£7.00
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HL32	Cleaning brush, small	£2.05
HL33	Curved pick up tool, standard	£4.55
HL34	Curved pick up tool, chunky	£4.85
HL35	Cutting mat, 18x12 in	£9.55
HL36	Double-eyed bodkin	£1.25
HL37	French knitting machine	£14.05
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HL39	Knitting spray	£6.00
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HL46	PDB pattern holder	£5.00
HL47	Pom-pon set	£6.30
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HL49	Punchcard clips	£1.55
HL50	Punchcard marker	£1.55
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HL57	Roller cutter replacement blade	£3.05
HL58	7x1 transfer tool	£8.50

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HL61	Side/edge weights (2 large)	£8.55
HL62	Snips, 4 inch	£1.80
HL63	Snips, 5 inch	£2.55
HL64	Tension mast holder	£8.05
HL65	Twisting yarn stack	£15.55

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Website:- www.busybeebasics.co.uk

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(ES) indicates extra special designs

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the order coupon

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Garter carriage pattern books

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BB59	GC designs for under 5s	£4.05
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Garter carriage classic collections

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BB30	GC classics Vol 2	£3.55
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BB58	GC Harlech Castle	£6.05
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Garter carriage electronic collections

BB70	GC Cardiff Castle	£6.05

Helpful books

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BB200	Cut&Sew neck template 24-46 inch	£2.55
BB201	Your Knitleader in plain English	£3.05
BB202	Guide to the Garter Carriage	£4.05

Which disk for which book?

When ordering disks, please state which format you require - either Brother FB100 (disk drive) or DesignaKnit.

BBFE1	80	£3.05
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Uppingham Yarns

Website:- www.wools.co.uk

Yarn colours available are:- White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black

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UYN002	10 Brother needles ribber	£3.55
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UYN005	10 Passap needles	£4.55

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UYP001	Passap orange stripper	£9.55
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UYP003	Bellodor oil	£3.05
UYA002	Brother needle retaining bar	£14.05
UYA003	Silver/KM needle retaining bar	£17.05
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AJ05	Aran-look jumpers, E6000	**£4.55**
AJ06	Aran-look jackets, Duo	**£4.55**
AJ07	Aran-look jackets, E6000	**£4.55**
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AJ09	Diamond tuck jumpers, E6000	**£4.55**
AJ10	Man's 'Tom' jumper, Duo/E6000	**£5.55**
AJ11	Fisherman's rib jumper, Duo/E6000	**£5.55**
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AJ18	Child's Col St Patt Coll, DK6 disk	**£5.55**
AJ19	First Steps in Passap Knitting	**£6.55**

In-Ex...

Website : www.inex.fsnet.co.uk

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.

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Steam a skirt in a few minutes using one of the following kits

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Kits add on to either the Shadow or A-line kits allowing you to steam a fully pleated skirt

IN03	Add On to A-line	**£4.55**
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IN05	Basic Shapes for Children	**£6.75**
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IN30	Zigzag	**£3.35**

MISCELLANEOUS

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Why not learn at home with the experts? A step-by-step instruction video on how to knit and steam three different styles of skirt using the shadow, A-line and fully pleated skirt kits. The video includes everything you need to know to achieve a professional finish including joining side seams on the machine, grafting, pointed/straight hems, waistbands and the choice of different yarns. **Highly recommended.**

Diane Bennett

Website:- www.dbknit.co.uk

BOOKS, TAPES & VIDEOS

DB01	Sewing & Embroidery Knits	**£5.00**
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DB03	Double Jacquard Fabrics	**£6.55**
DB04	Double Bed Fabrics	**£6.55**
DB05	Fabrics & Designs	**£6.55**
DB06	The Hague Linker	**£4.00**
DB07	The Hague Video	**£15.00**
DB08	Brother 965, 950i, 950 & 910 tapes	**£5.40**
DB09	Set of 3 tapes, as DB08	**£15.55**

USER'S GUIDES

Suitable for Brother electronic & DesignaKnit - please state which version required when placing your order.

DB10	KH950/950i	**£6.55**
DB11	KH970, 965, 900, 930, 940, 270	**£6.55**

DESIGNAKNIT BOOKS

DB12	DesignaKnit A Sweater	**£7.00**
DB13	DKnit User's Guide, DK6 & 7	**£7.00**
DB14	Computer Graphics & DKnit	**£7.00**
DB15	DKnit Original Shaping, DK6	**£7.00**
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Jo Newton

www.jonewton.co.uk

Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60 stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner **JO NEWTON.**

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DISKS

Above patterns available on disk for Brother & DKnit. State book & format when ordering

JN18 Disk of patterns **£5.30**

TERRY MASON COMPUTER SOFTWARE FOR KNITTERS

Website – www.terrymason.com

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11/2004

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DesignaKnit

Combine it and knit it with DesignaKnit

PART 2

In the first article in this series in our October 2004 issue, **Diane Bennett** explained the basics for combining a garment and all-over pattern. Now it's time to follow this step-by-step example to make a sweater with an all-over pattern.

This time we're going to knit a sweater with an all-over pattern using **Standard Shaping.** (In DesignaKnit, you click on sweater – setin – round – round.) For this sample, we'll use a tension of 30 stitches and 40 rows to 10 cm (4 in) and we'll knit size 102 cm (40 in). The stitch pattern we'll use is flowers.stp or flowers.pat if you are using DesignaKnit 6.

① Using Standard Shaping, open the shape used for the last article and check the tension (or design as above). Then save the file. (Fig. 1)

② Click on the icon for Stitch Designer (third from the top) and use **File – Open stitch pattern** (DK6 – File – Open) to open the all-over pattern called flowers. The four pattern pieces are shown on the fabric, with one piece in a different colour – this is the active piece. There is not enough fabric to move the pieces as needed to match the armholes and so on. Use **View – Repeats** to increase the number of vertical repeats to 15 to display more fabric. (Fig. 2)

③ Position the front of the sweater. Click on the **Move piece** tool – centre of the group of three at the bottom. Click on the front, hold down the left mouse button and drag the front up positioning it so that there is a complete flower below the neckline and one repeat of the flower is centered on the piece. Release the mouse button when the piece is in approximately the right position and then use the cursor (arrow) keys to move the piece up or down and to the left or right. Remember to press the **Enter** key to redraw the piece after moving it. (Fig.3)

④ Use the Move piece tool and cursor keys to place one of the sleeves next to the front, matching the armholes and centering the pattern on the sleeve. Position the back to the right of the sleeve, again matching armholes. Move the second sleeve down and across to the right – this will be placed on top of the other sleeve later. Click on the **Cutout tool** (right hand of the group of three) to see the sweater as it will be knitted. (Fig. 4)

⑤ With all the pieces displayed, it is very difficult to see the pattern to check that it has been matched correctly. Click on the **left hand box tool** and draw a box round the armhole area of the front and sleeve. (Fig. 5)

Figure One

⑥ Click on the **Zoom in tool** (large magnifying glass) to zoom into the box and make sure that the grid is displayed. If it is not, click on the **View tool** (next to the Undo tool) until the grid is shown. (Version 6 – use View – Grid in the menu). The outline of the front is on the left, sleeve on the right. If necessary, click on the Move tool and use it to move the sleeve up or down to match the pattern. In this example the sleeve is one row below the front. (Fig. 6.) **Note:** The pattern will be one row different on body and sleeve because the shaping on the left and right sides is on different rows.

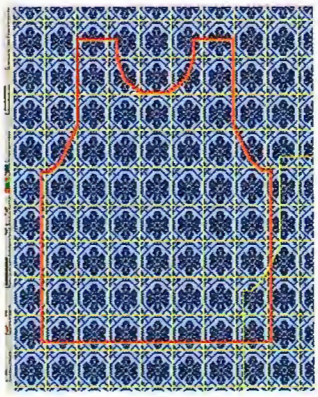
Figure Three

⑦ **Zoom out** (small magnifying glass) and display the box with tags by clicking on the right hand Box tool. Click on the white box in the centre with the left mouse button, hold and drag the box over the armhole area of the back and sleeve. (Fig. 7.)

⑧ Check that the back and sleeve are in the correct position. If the sleeve was one row

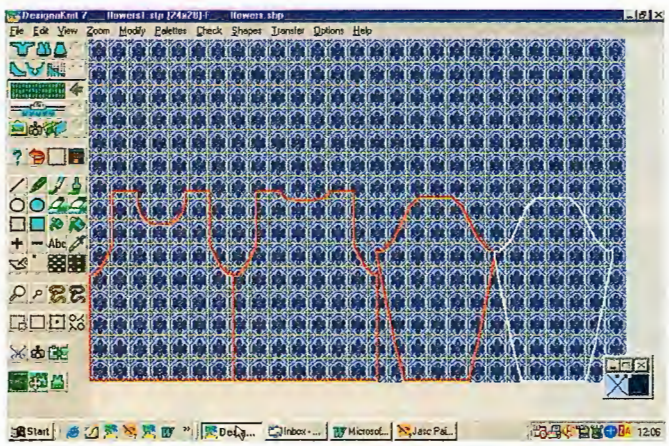
Figure Two

Figure Four

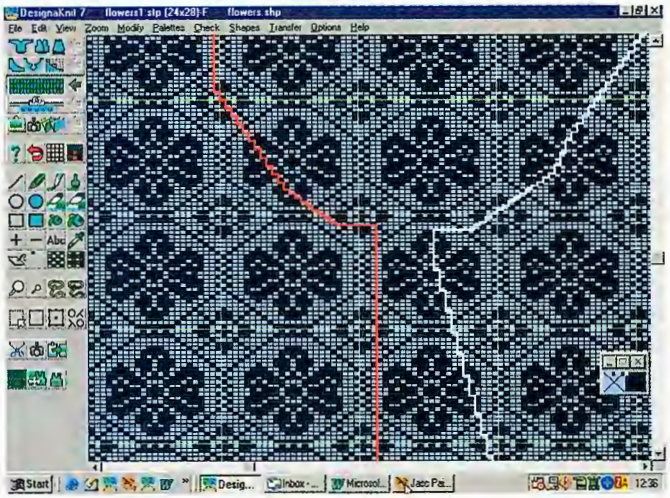

Figure Six

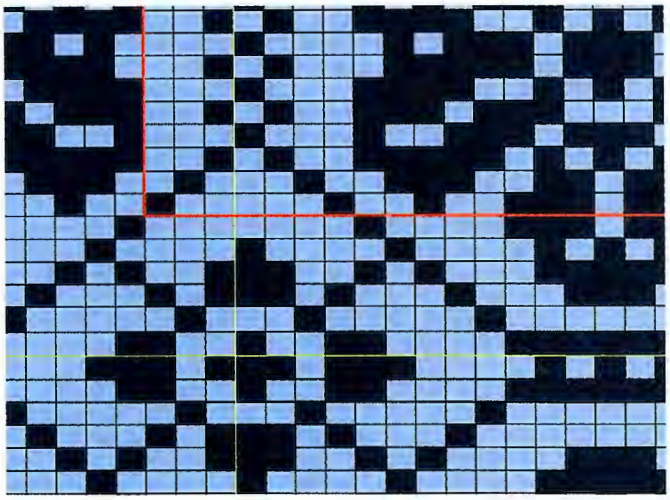

Figure Eight

below the front, the back should be one row above the front. Zoom out and use the Cutout tool to see the three pieces. Notice that the first repeat of the flower is 'chopped'. Draw a box (Box tool) round this area and Zoom in to it. Count the number of rows that need to be added to the length of the back and front to make a complete flower. There are six in this example. Move the box and count the number of rows to be added to the sleeve – also six rows. (Fig. 8.)

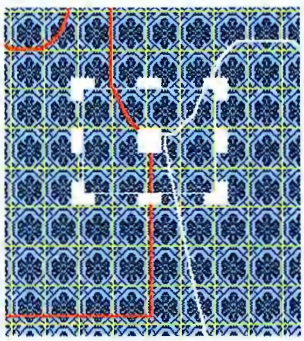

Figure Five

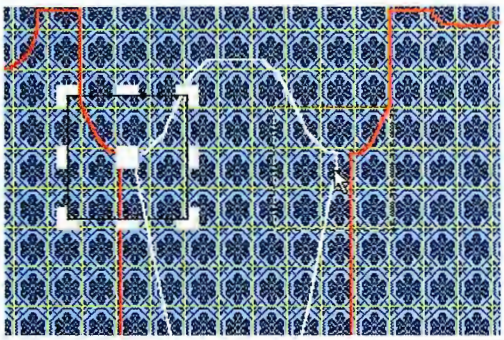

Figure Seven

⑨ Move to **Original Shaping** and make sure that the question which begins, 'The allocation and positioning of stitch patterns ...' is answered with **Yes.** Click at the bottom right corner (showing cm or in) and select **Stitches and Rows.** Click on the front to make it the active piece. Click on the **Insert length tool** then click below the armhole of the front to show that this is where the rows need to be added and enter the number of rows as 6. Repeat for the back and the two sleeves. (Fig. 9.) **Note:** Owners of DKnit Standard should add to the length of the garment in Standard shaping – for six rows at 10 rows to 2.5 cm (1 inch) add 1.5 cm or .66 inch.

⑩ Save the sweater pattern and return to **Stitch Designer.** The shapes do not appear to have changed - however look carefully. The neckline of the front is not in the correct position because the bottom piece is left in the same position and the extra length added to the top. Click on each piece with the Move piece tool and press the down cursor key three times to move the piece six rows (the piece is moved two rows for each press). Finally use the Move piece tool to move the second sleeve on top of the first – check that the two sleeves are in exactly the same position. Don't put the second sleeve into position until the positioning is complete because it is easier to move just one piece. (Fig. 10.)

Try this with your own size and choice of stitch pattern and you should find that it is easy to create a garment with an all-over pattern, which is exactly as you want it. In the next article Diane will explain the basics for motifs and borders. ■

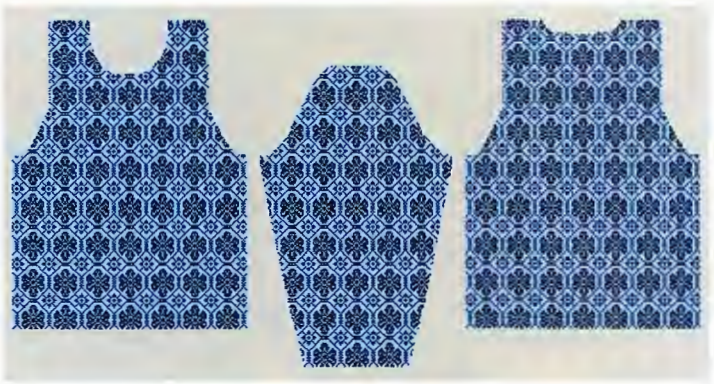

Figure Ten

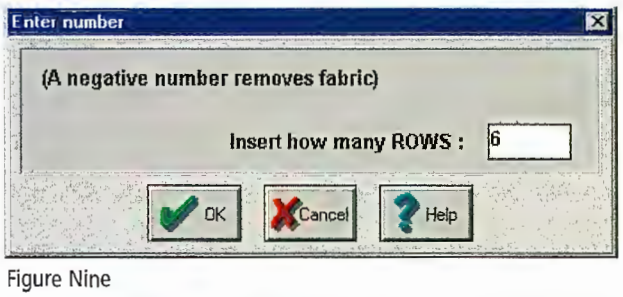

Figure Nine

Help from the expert

For beginners with the program **DesignaKnit a Sweater** book and CD takes you through the designing and knitting of a sweater step by step. The book and CD costs £10.25 in the UK, £10.50 to Europe and £12.20 to the Rest of the World.

DesignaKnit for Windows Users Guide is a general guide to the program. **DesignaKnit Original Shaping** covers all aspects of this part of DesignaKnit, and **Computer Graphics for DesignaKnit** explains how to use pictures to create DKnit stitch patterns. These three books are £6.50 each in the UK (£6.75 to Europe, £8.20 to ROW). You should order direct from Diane and her address are as details:

Diane Bennett
9 Huntley Grove, Nailsea, BRISTOL BS48 2UQ

If you have internet access, you might orfer to use Diane's website with secure card ordering, which can be found at **www.dbknit.co.uk.** Finally, if you are ordering by credit card, please state the card number and expiry date.

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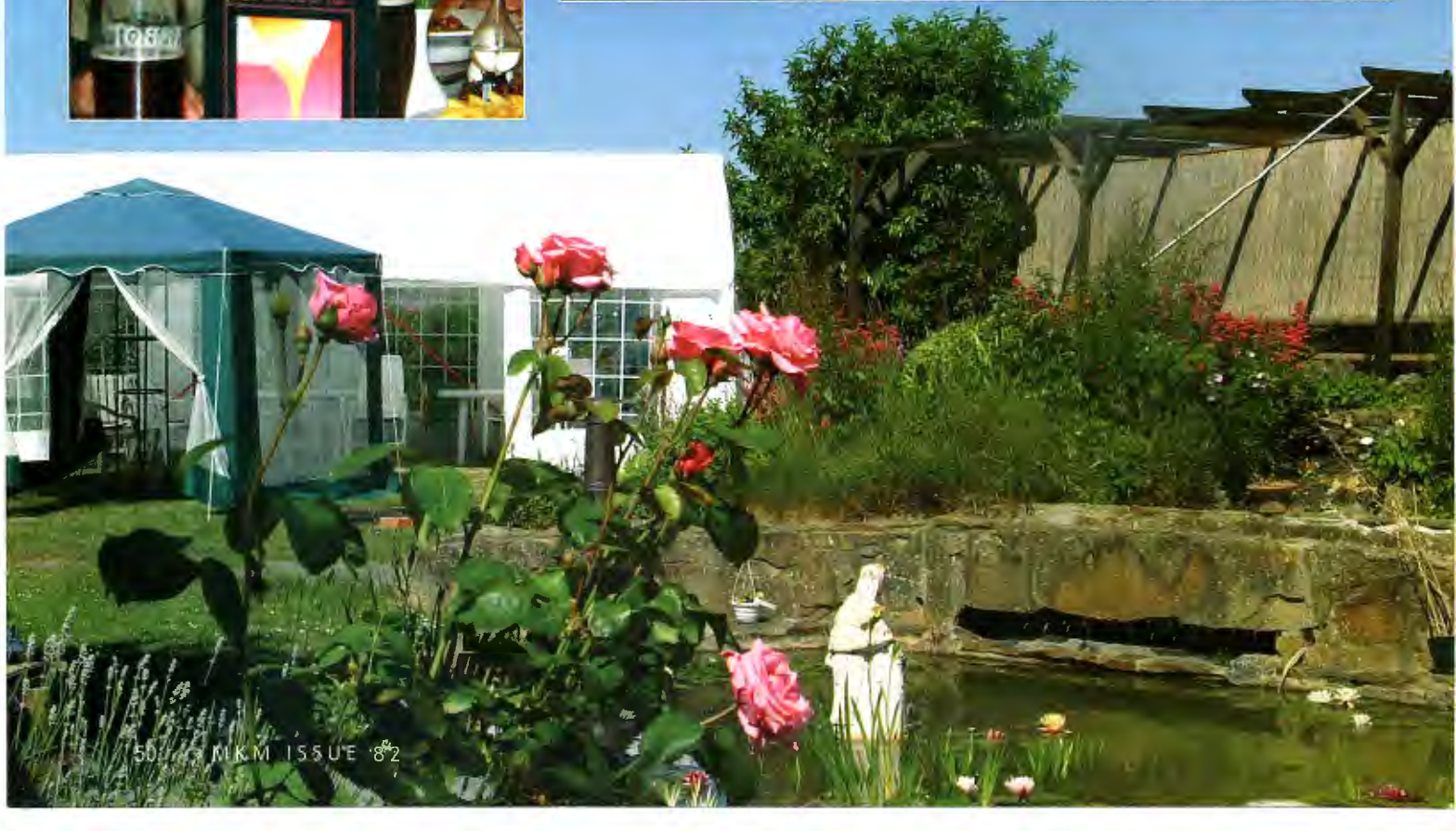

Midsummer Madness?

Thanks a million

I was up in Scotland on family business and missed the action when the calm of July was turned upside down by storms in the south of England at the beginning of July. The Midsummer Madness coincided with Heathercraft's Open Days and we have a letter from **Doug and Brenda Bristow** to thank everyone who managed to get along and support the event.

Dear Anne
We would like to say a big thank you to everyone who came to the Heathercraft Midsummer Madness Open Days in July 2004. Despite the weather being somewhat inclement, we were able to have three days of fun and enjoyment.

Please allow us to say a special thank you to Jan Wright, Nick Traylen from Uppingham Yarns and Chris Brennan from Riverside who travelled many hundreds of miles to be with us. May we also thank Ann Brown, who was unable to join us in person, but let us have all her sample garments and patterns to sell. Talks on many subjects by Jan and Brenda were well attended and, for those who were not interested in knitting, there was the Garden Railway to play with. We do intend to do it again next year, possibly in the last week of June and, in due course, all the details will be on our web page.

Before next year and rather unfortunately, we have to replace some of the marquee. It blew over the fence and into the cow field in the gales the following week. Needless to say we don't have any photos of the storm as we were too busy hang-gliding with what was left of the marquee! Look forward to seeing lots of you again next year.

Yours sincerely
Doug & Brenda Bristow
Heathercraft
Bunglebee, Faygate Lane
FAYGATE, West Sussex RH12 4SH
Tel:- 01293-851339
Website:- www.heathercraft.co.uk

PS – Please also give yourself a pat on the back, Anne, for giving our event such fabulous coverage in the magazine. Your constant support is much appreciated. ■

Heathercraft

Doug gives a speedy repair service on most makes of machine, while Brenda specialises in tuition, courses and workshops. They have built Heathercraft into a specialist machine knitting centre in Faygate, West Sussex where they stock machines from Brother, Knitmaster and Silver plus Passap and yarns from Bramwell, Forsell, King Cole and Yeoman. Advice is available plus a fast mail order service.

Jo's Family Friends

NEW KID ON THE BLOCK
Don't forget to look out for **Jo's New Boys.** It's a collection of motifs for boys and tomboys, which have either been sold as individual sheets or have appeared in Machine Knitting Monthly magazine. The collection includes a fire engine, tractor, truck, train, landrover, quadbike, helicopter, aeroplane and digger. The designs are suitable for machines with a 60 stitch and 24 stitch pattern repeat.
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* These motifs have been printed in *Modern Machine Knitting or Machine Knitting Monthly* magazine

Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

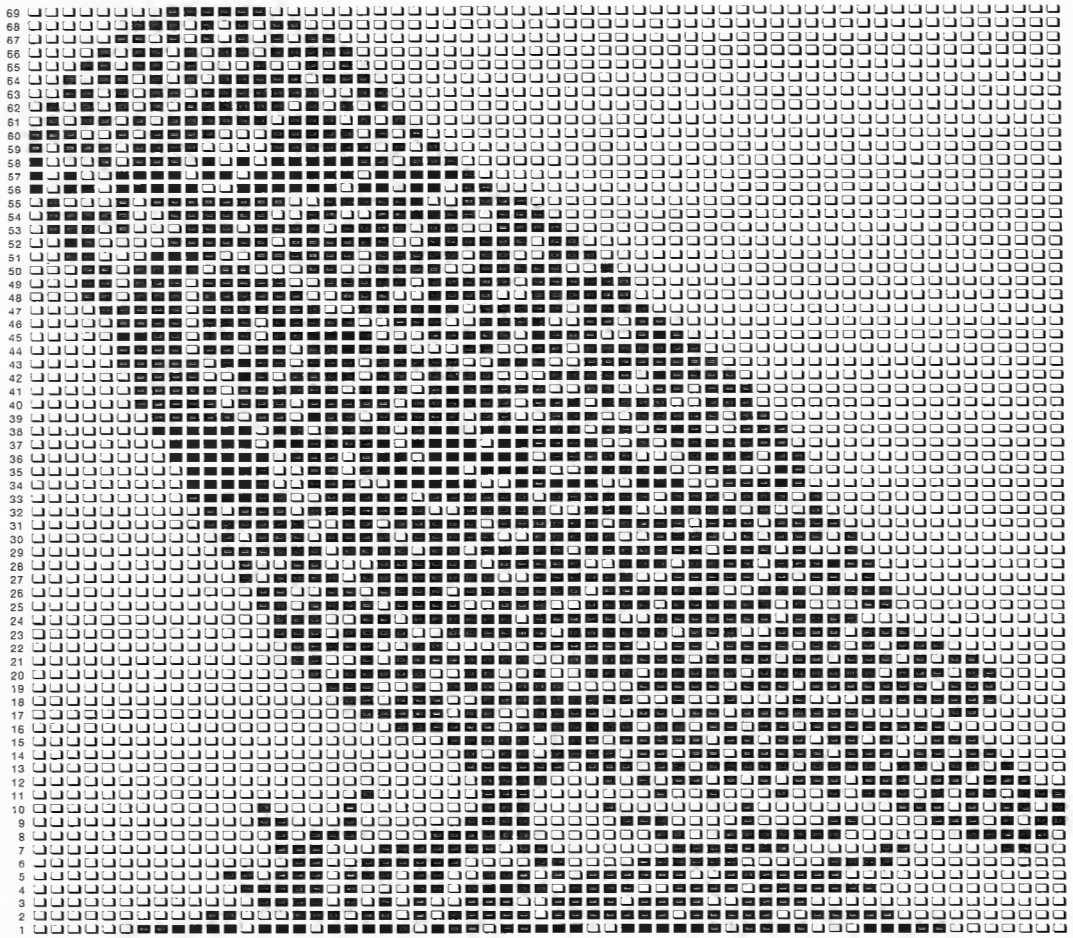
** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

JO NEWTON
Barrowby Old Hall
Grantham, Lincs NG32 1BX
Tel: 01476 563111
E-mail: jo.newton@btinternet.com
Website: www.jonewton.co.uk or
www.jonewton.btinternet.co.uk

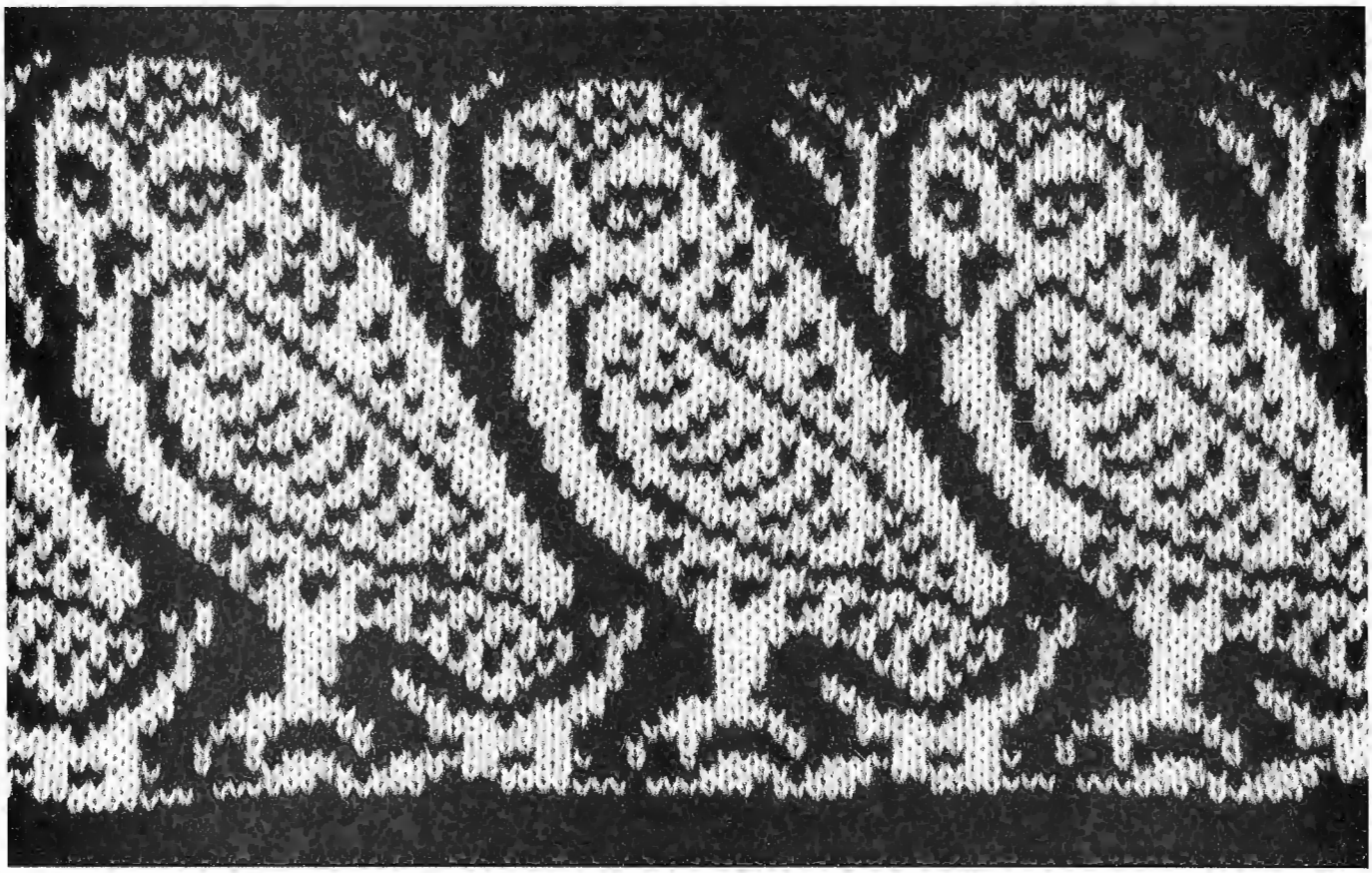
Picture Parade

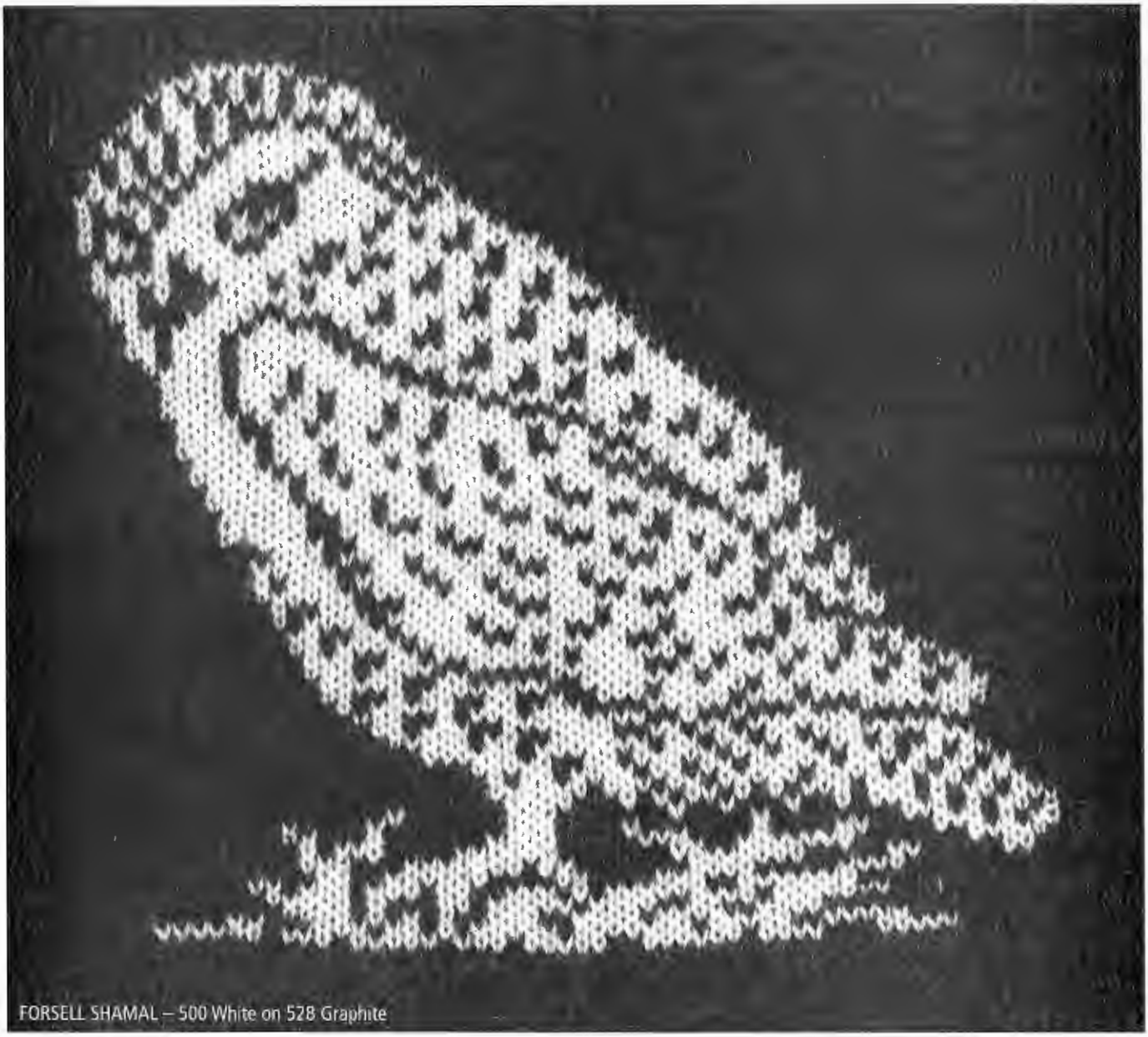
Snowy Owl

There's no guarantee that this rare bird is called Hedwig, but she's certainly of the same species as the fictional letter bearer. **Jo Newton's** design will be a hit with Harry Potter fans and owl lovers alike if she appears on their Christmas jumpers.



The 24-stitch version is designed to repeat but could be used as a single motif if the extra tail stitches were added, either during knitting by pushing up the extra needles row by row, or Swiss darning them in afterwards. The 'branches', which shorten the float threads, can be omitted in this case.





FORSELL SHAMAL – 500 White on 528 Graphite

Do contact me if there is anything you specially want portraying, although if you visit my website you may find it is already there. Incidentally, for those who may have wondered how they were to fit a CD into their Brother FB100 disk drive, all my designs are available on floppy disks in the Brother format!

TRY YOUR LUCK

If you're a new reader, you may not know that Jo is always pleased to work on special projects for you free of charge. Many of the designs that Jo has done have come as a great surprise to the recipients and she'll work on any special request from our readers. So if you have a new idea for her, please get in touch.

Jo will also put patterns on disk for Brother FB100 or DesignaKnit and now offers PDF files. Although she may not be able to attend as many of the shows as she has done in previous years, all her pattern sheets and booklets are still available by (rapid response!) mail order and she loves to talk on the phone, or correspond by e-mail with fellow knitters. You can write to us at the usual address or get in touch with Jo direct and here are her contact details:-

Jo Newton
Barrowby Old Hall
GRANTHAM, Lincolnshire NG32 1BX
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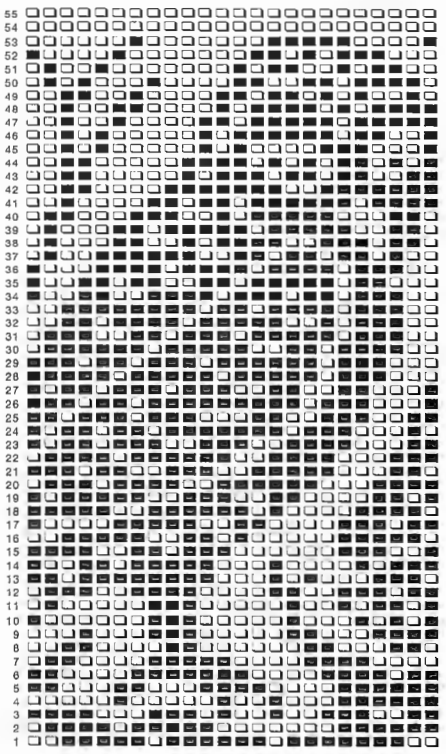

Pure Cashmere Gloves

A **Jane Woodward** design for **Shades of Cashmere**

Here's another design from Jane Woodward's fine collection of patterns, which we're featuring in the magazine each month. Pure cashmere gloves will keep even the coldest fingers warm and you could make several pairs as beautiful gifts for friends or relations.

Pattern Information

MEASUREMENTS

Instructions are written for three ladies' sizes
Small [Medium, Large].
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

RIGHT GLOVE

With carriage at right and using MY, cast on 51 [57, 61] stitches at the centre of the machine in 1x1 rib with extra st at left. Using MY and knitting-in elastic together, K 3 tubular rows. Cut off elastic. Carriage is at the right. Set machine for 1x1 rib knitting.
Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st.
Inc 1 st at right edge. 52 [58, 62] sts. Set RC at 000. Using MT, K 20 [22, 24] rows. K 1 row less for Left Glove *.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS

Shades of Cashmere
100% Cashmere Yarn - 2/14 Nm.
35 g in Raspberry (MY).
(Use remnants of this yarn, otherwise an extra 75g will be required to produce a tension swatch.)
Knitting-in elastic.
The fibre content of this yarn is 100% Cashmere. For information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

MARK THUMB OPENING

** Remove MY from feeder. Do not break yarn. Make a free move, taking carriage to the left. Set carriage to hold. Leaving 8 [10, 10] Ns at left in WP, push rem Ns to HP. Using nylon cord, K 1 row. Using WY, K 5 rows. Using nylon cord, K 1 row. Using WY, K 5 rows. Using nylon cord, K 1 row. Carriage is at right. Set carriage to knit back to WP. Reset RC to 20 [22, 24] (19 [21, 23] on Left Glove). Using MY, K until RC shows 42 [46, 50]. Place a marker on N 1 at left and right of centre 0. Using nylon cord, K 1 row. Using WY, K a few rows and release from machine.

LITTLE FINGER

Push 14 [16, 16] Ns at centre of machine to WP. With P side facing, replace centre 14 [16, 16] sts from last row worked in MY on to Ns with marked sts on centre 2 Ns. Place a marker on the edge N at left and right. Set RC at 000. Using MT and MY, K 24 [26, 30] rows.

SHAPE TOP

*** Dec 4 sts evenly along the row. Move sts along to fill empty Ns. Push empty Ns to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Fasten off securely ***.

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THIRD FINGER

Push 14 [16, 16] Ns at centre of machine to WP. With P side facing, pick up marked edge sts from little finger and place on to centre 2 Ns. Replace next 6 [7, 7] sts at left and right from last row worked in MY onto empty Ns. Place a marker on the edge N at left and right. Set RC at 000. Using MT and MY, K 30 [32, 34] rows.

SHAPE TOP

Work as for Little Finger from *** to ***.

SECOND FINGER

Push 14 [16, 18] Ns at centre of machine to WP. With P side facing, pick up marked edge sts from third finger and place on to centre 2 Ns. Replace next 6 [7, 8] sts at left and right from last row worked in MY onto empty Ns. Place a marker on the edge N at left and right. Set RC at 000. Using MT and MY, K 32 [34, 36] rows.

SHAPE TOP

Work as for Little Finger from *** to ***.

FIRST FINGER

Push 16 [16, 18] Ns at centre of machine to WP. With P side facing, pick up marked edge sts from second finger and place on to centre 2 Ns. Replace next 7 [7, 8] sts at left and right from last row worked in MY onto empty Ns. Set RC at 000. Using MT and MY, K 28 [30, 32] rows.

SHAPE TOP

Work as for Little Finger from *** to ***.

THUMB

Remove centre cord from WY sections and spread out thumb opening.

Push 17 [21, 21] Ns at centre of machine to WP with extra N at right. With P side facing and working inwards to centre, pick up loops of MY from below nylon cord and place on to Ns, picking up a loop at centre. Set RC at 000. Using MT and MY, K 22 [22, 24] rows.

SHAPE TOP

Work as for Little Finger from *** to *** **.

LEFT GLOVE

Work as for Right Glove to *.

MARK THUMB OPENING

Work as for Right Glove from ** to ** reversing shaping and reading left for right and right for left.

MAKING UP

Join finger, thumb and side seams.

SPECIAL WASHING INSTRUCTIONS

Wash as for oiled yarn. Using lukewarm water and washing up liquid with a spoonful of salt, squeeze gently through the garment. Repeat several times. Rinse several times in water of the same temperature as the wash water. Do not use fabric conditioner.

Roll gloves gently in a towel and lay out flat on a dry towel and leave to dry naturally. Do not iron. Do not steam. The warmth of the hand should remove any creases. ■

HELPFUL ADVICE

Jane offers a wide range of pure cashmere and other luxury blends, which are suitable for machine or hand knitting. Currently, she has a choice of 15 beautiful shades in pure cashmere, several cashmere blends and pure Geelong Merino Lamb's Wool. Exclusive patterns are available for the yarns and Jane also sells sample garments. She's always happy to answer your questions on knitting with cashmere yarns or other oiled yarns and for shade cards and information, please send £3 to:

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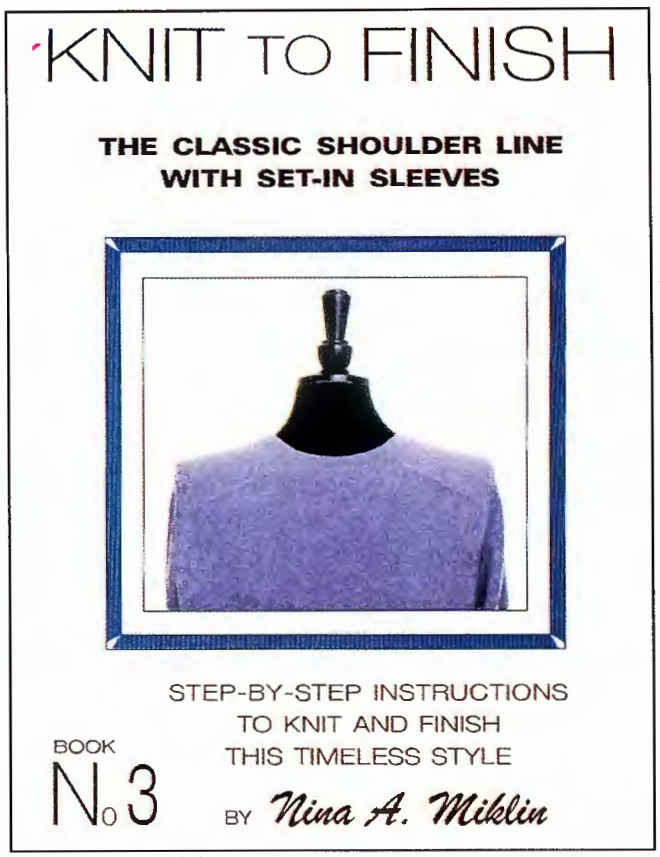

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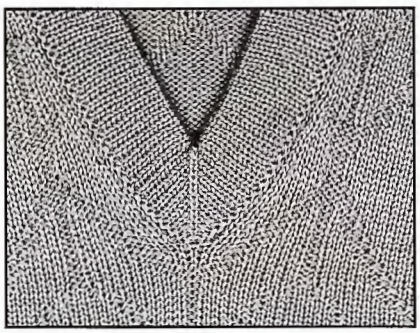

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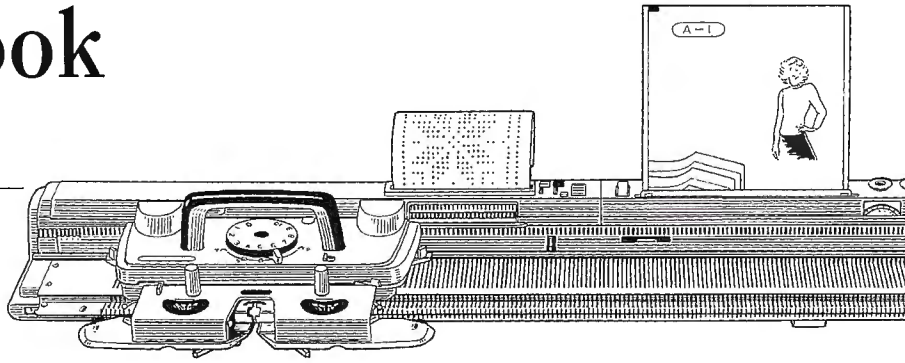
My little red book

A knitting record



Reader **Joan Gilbert** bought her little red book in 1973 when she first started machine knitting. In it, she's kept a record of all her knitting and here's her story.

I started My Little Red Book back in 1973, when I had my first knitting machine – a Knitmaster 321. In it, I kept a record of all my knitting including the date, what yarn I'd used, who the garment was for and what size I'd knitted. I also included anything else of special relevance in case I wanted to do something similar in the future. Now, years later, I'm coming to the end of it and I'll need a new one.

FRIENDS & FAMILY

I've changed machine twice since the 321 and looking back through it always brings back memories. Notes of knitting my son's school jumpers are in there – he's now 36 and his own son is about to start school. There are also fond thoughts of knitting a black skirt for an elderly aunt who has since passed on. I'm reminded of knitting long, thick fishing socks for my husband and his mates when they went fly fishing – and then making endless woolly hats to keep their heads warm in the cold.

I'm slightly amazed to discover that I've knitted 771 garments - and I'm still knitting!

Over the years, I've knitted lots of small garments including items for my Ladies' Club Christmas Fayre and all the proceeds went to the local hospital. There were waistcoats for my mum, because she always wore layers of clothes then I knitted my husband a long - and I mean long - jumper for work. He complained that his ordinary jumpers shot up his back when he bent down, leaving his back cold as he worked outside. That was no mean feat, I can tell you because at the time he had a 54-inch chest.

Do you remember when tank tops were in fashion? I made them by the score plus leg warmers and baby shawls, toys and night-dress cases, evening stoles and football scarves then scarves for Dr Who and now Harry Potter. Family memories flood back as I remember knitting for my mother and mother-in-law, my husband and son plus stepdaughter. Then there were things for my brothers and sister-in-law with subsequent nieces, nephews and grandchildren. I knitted for my aunt's friends, girls at work and even the cleaner.

TAKING THE PLUNGE

In the late seventies I took the plunge and changed machine to a Knitmaster 326, then upgraded again in 1983 to a Knitmaster 360 with an SRP50 ribber. It's the machine I still use to this day. I've managed to knit all sorts of yarn but my book tells me never again to touch navy blue Guernsey 5-ply. There was fluff everywhere! The machine has gobbled up silk and poodle wool, bright acrylic and pure wool. It knits Lamb's Wool like a dream.

I have to admit that My Little Red Book is rather scruffy now, but I have been using it for over 30 years! I've three more pages to fill then it's time to open a whole new chapter of my life as a machine knitter. Looking back, I'm slightly amazed to discover that I've knitted 771 garments – and I'm still knitting! I love my machine and always have something on the go, even though I work full time. I still do lots of knitting for my son, but for my own satisfaction I sit and knit up all my yarn into things I often give away.

I started My Little Red Book on the 23rd May 1973 by knitting a fawn V-neck jumper for my husband and my last entry was 15th July when I made a baby's round neck jumper in a lovely shade of pale blue. It's one of many I'm knitting for charity and I've enjoyed every minute of it. I hope you like my story – because it's all true!

Best wishes to you all
Joan Gilbert
Bedford ■

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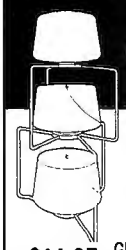

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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

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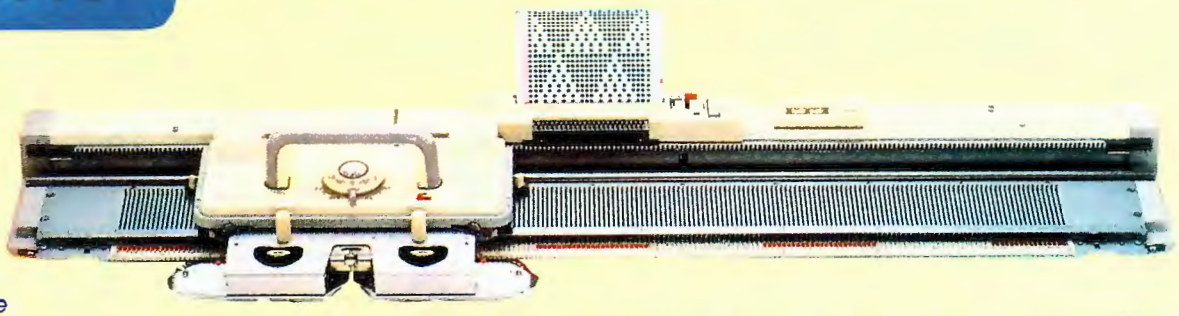

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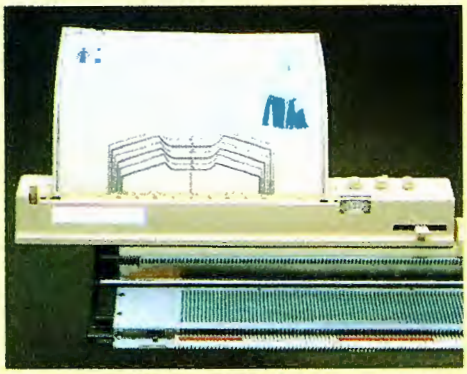

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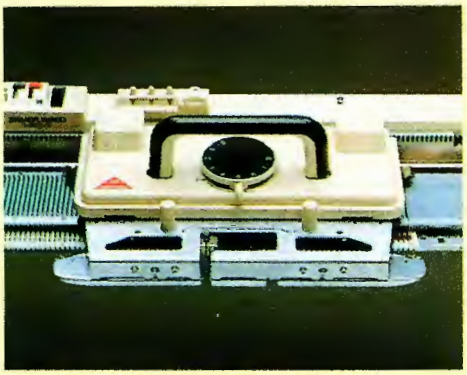

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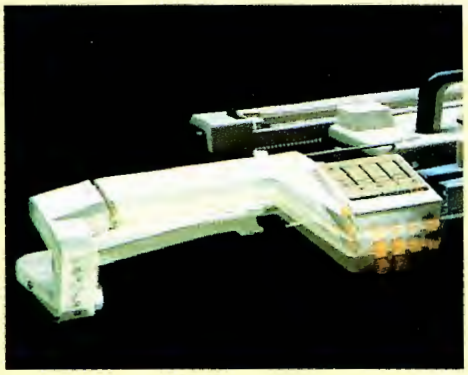

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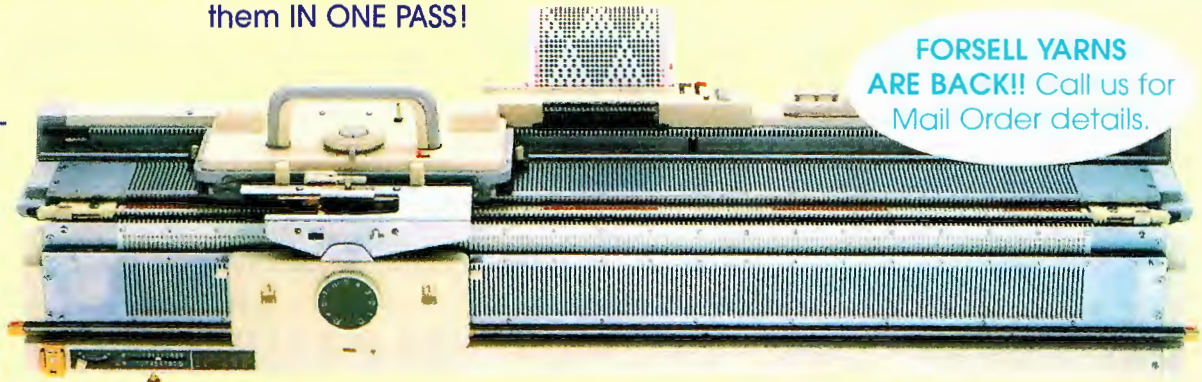

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